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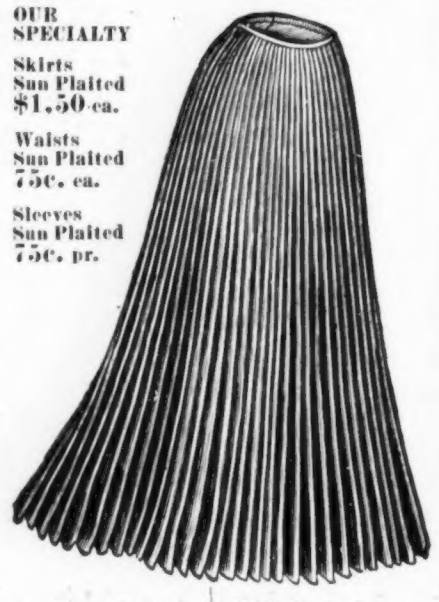

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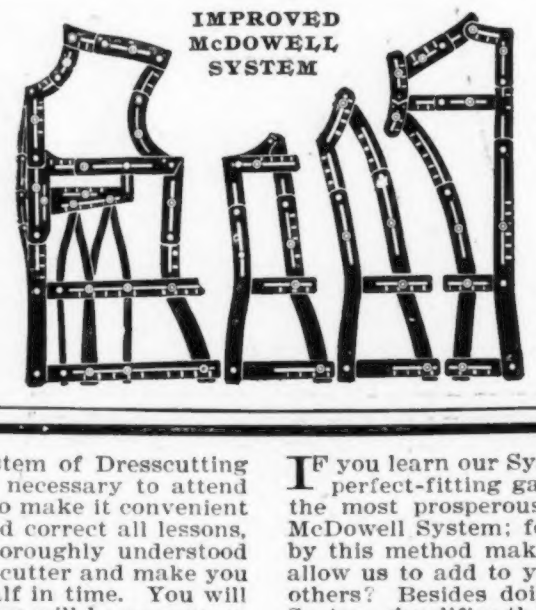

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No. C218. Maple-brown taffetas was used for this handsome redingote, which has a waistcoat and neck finish of black messaline, framed in a stitched band of taffetas. The coat is fitted about the waist and hips by means of dart tucks. The full sleeves have a deep cuff.

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April 1905

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COLOR AND CHARACTER.

THE whole gamut of color is individually effective in developing character, just as it is useful in developing certain phases of health. The most valuable are the primary tints—the yellows, reds, and blues. The secondary tints have almost an equal value—some one way, some another.

They are all effective and dangerous weapons, if the woman knows and understands their use. Of them all, yellow is the most subtle and mysterious. The race most learned and cunning in psychological matters—the Malays—make a profound study of its varying effects; they use it in all their garments of ceremony. I remember a Malay princess whose "sarong" was a complete epitome of her character—a masterpiece of fervid loveliness, subtle as it was strong.

Only the Oriental, into whose life such matters enter as important, would spend time and brains on a question of color. But they find it pays in the end, curiously enough.

It is an argument in its favor that in tropical countries, especially those inhabited by the Malay and what can easiest be described as Indian races, there is a prevailing type, and great and startling individual character—the evolution of color impressions and influences.

In the olden times—Chaucer's times, for instance—the national character was less complex but infinitely more definite and impressive than it is to-day. When the streets rioted in color, when every man and woman, irrespective of class, followed a decided bent in color, then people dared to be distinctly themselves, and were no mere neutral echoes of each other.

Look at Shakespeare's women, Ben Jonson's, Marlowe's—how they gleam and glitter in their finery, and their wit and character is but the reflection of the color worn, or, one might say, the color was the reflection of the character. But in a measure this is not so; to my mind the wearing of the color develops the character.

Most men, like Addison, possess that "special internal sense which discovers beauty, as the eye. light." But unless beauty is so clothed that it meets the perception of that sense it may pass unnoticed. The color proclaims it—sets it forth, not so much of itself, as only a claim to a more perfect thing—an inward abiding beauty of soul. Color idealizes, determines, arrests. Dress a pretty girl in pale neutral tints and see how she will assume characteristics of a like complexion. Dress her in strong color, or suggestive half colors, and see how she will develop imagination, pride, force, will, and health at times, while under their influence.

The poppy in the field will aid to the realization of what I mean. It is character—incarnate romance. It is the lack of romance that makes women uninteresting, and to be uninteresting is to fail.

It is a fact worthy of remembrance that all women who have made history have loved color and clothed themselves brilliantly; they know how much color means and expresses. Cleopatra, who at fifty conquered the then known world in the person of Antony, had a passionate love of color. Horace, afar on his Sabine farm, thought fit to mention it.

Diane de Poictiers was so devoted to yellow that several of her contemporaries remarked upon the fact. The color appealed, through the heart of her royal lover, to his imagination. Yellow is the tint of the imaginative soul—Apollo's color—beloved of Dame Fortune. It always brings good luck. Diane had other gowns, but of less significance—crimson, scarlet, Burgundy color, green, and blue—all strong, assertive tints that caught and held the eye and captured the mind. She understood fully what color could do for her. this woman who took and held the power of two queens after she was forty-five.

Sarah Bernhardt understands also, in these days, the power of color. It makes audacious use of her, or she of it. It characterizes her instantly as a unique and singular personality. Any woman who succeeds owes half of that success to her color—only the successful find it out.

Mentally, morally, physically, and spiritually color affects and determines us. It will make or mar one's health. Science is just awakening to a sense of its extraordinary power for good or evil on the physical part of us; occultism has long known its far-reaching effects on the spiritual part.

There is no study that will so largely repay a woman as this. Let her search and discover what her own particular color is, wear it, and find for herself what its effect is—then make up her mind to keep to it. Here are a few hints to begin with:

Black can only be worn by women whose hair or eyes are that tint. It deadens all but those skins that are ivory-tinted and without color, but black in an appropriate setting has a most extraordinarily refining influence, possessing great beauty of its own, but above all investing the wearer with a certain amount of dignity. A clever woman, however, would never commit the error of putting touches of color on black. Like gray, white should be worn by the individual beauty who will invest it with her own personality. Browns are the best wear for red and auburn-haired women; they show up the warm tints in hair and eyes, and lighten the skin. Drabs, fawns, and grays, all dull neutral tints, are useless, or worse than useless, in arrestiveness; they possess no fascination and add no charm.

All mauves, violets, and heliotropes predispose to introspection or melancholy; they should be worn by women who have little self-restraint; or exuberance of spirits. Diffident people ought to wear them also, as they have a certain egotistical value.

Blues are better for dark than for fair women, and are also introspective and quieting.

Green is the "Venus color"; only those who are very sure of themselves should wear it, as it invites dangerous passions. To many it is a desperately unlucky color and spells disaster.

Red gives confidence, courage, hope. It should be worn by those who are disposed to melancholy and hopelessness.

Yellow, the "sun color," is luckiest of all, and suits everybody.

HAPPY THOUGHTS FOR THIS MONTH.

Sat.	1. Life, like every other blessing, derives value from its use.
Sun.	2. Keep alive in your breast that little spark of celestial fire called conscience.
Mon.	3. Success in anything consists in doing the next thing now.
Tues.	4. We should be as careful to keep friends as to make them.
Wed.	5. Waiting to be of service is the way to miss service.
Thurs.	6. Life gives nothing good without labor.
Fri.	7. Sympathy safeguards the soul against selfishness.
Sat.	8. The road to success is a strong purpose.
Sun.	9. Bad thoughts soon ripen into bad actions.
Mon.	10. Our not doing is set down among our darkest deeds.
Tues.	11. Defer not till to-morrow to be wise.
Wed.	12. Not getting but giving is the true source of joy.
Thurs.	13. Faithfulness in little things is sometimes great.
Fri.	14. Obedience in hard things is the best obedience.
Sat.	15. Better be beaten in the right than succeed in the wrong.
Sun.	16. None can ever rise above his aim.
Mon.	17. Be wiser than other people if you can, but never tell them so.
Tues.	18. What is left undone stays undone.
Wed.	19. Prudence in life means concentration.
Thurs.	20. Wisdom despises nothing.
Fri.	21. We disclose ourselves by our estimates of others.
Sat.	22. Those who learn nothing by the past will be punished by the future.
Sun.	23. Attach thyself to the good and thou wilt become good.
Mon.	24. Opportunity with ability makes responsibility.
Tues.	25. Character is all we carry into eternity.
Wed.	26. Use your talents faithfully and they shall be increased.
Thurs.	27. An aimless life is a nameless life.
Fri.	28. To expect defeat is to invite defeat.
Sat.	29. We make our lives just what they are.
Sun.	30. There is no limit to the influence of love.

EXQUISITE EVENING GOWNS.

Pinned Paper Patterns of the Above Designs in Stock Sizes—Waists, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra. These Models are not cut in Tissue Paper Patterns.

Nos. C158-159. For the débutante, nothing could be more dainty than this gown of filmy dotted French tulle, which is made over white taffetas veiled in chiffon. The bodice is cut with a round décolletage, finished with a fichu ruffle of plain tulle that crosses in surplice style, and is fastened with a chou. The ruffle is put on with a deep shirred heading, and is edged with a ruche. White messaline forms the pointed girdle, and the sleeve is a short puff finished with a frill.

The full skirt (**No. C159**) is adjusted about the hips with several rows of shirring, and is trimmed around the foot with three ruffles put on in festoon effect, with a chou at each point. A ruche of tulle edges the ruffles and forms an effective heading, though lace galloon could be used if preferred.

Nos. C160-161. A distinctly new effect is shown in this gown, which has a skirt of white Lierre lace, and a Directoire bodice extending in a train, of chiffon louisine in that delicate shade of pink known as dawn. The waist is made with a low round neck, and has a plastron of lace, shirred to form puffs. The bolero fronts are edged with a lace ruche, and the girdle is of rose-colored messaline decorated with gorgeous art nouveau buttons. Two box-plaits are applied at the back and widen out to form the train. The sleeves are in elbow length finished with a frill of lace.

The Skirt (**No. C161**) is full, and is made of Lierre lace with a foundation skirt of taffetas, veiled in chiffon. Two flounces of repoussé lace put on with a ruching of chiffon louisine, trim the lower part of the skirt. The gowns of diaphanous fabrics are very beautiful, but they should always have a chiffon skirt over the silk lining. It gives a soft misty appearance that is very lovely and adds enough elegance to the ensemble to compensate for the extra expense.

Because of Her.

By Dorothy Davidson

A Story in Two Parts

Part II.

SYNOPSIS OF PART I.

Hildegarde, the heroine of the story, is devoted to athletics and is loved by two men. One of them, Stephen, fancies that he is scorned by her because he has never been proficient in those sports which she affects, and the other, nicknamed Joe, is assured in his own mind that she prefers him, because he is an adept. The opportunity to win favor in her eyes by an act of heroism prompts Stephen to attempt to save a drowning child, but his efforts are futile, and in the end Joe is forced to plunge into the water to save them both. Stephen is taken to Joe's house in a half-drowned condition and tenderly cared for by Joe's mother. When Hildegarde learns of the affair from Stephen's rival at a garden party, she insists upon going to see him at once, and finds him delirious. They think he is dying and Hildegarde is overwhelmed with sorrow as she stands at his bedside. She is described as wearing a beautiful evening costume of yellow, with topazes.

"STEPHEN!" she whispered at last, "Oh, Stephen!"——

The white face on the pillow tried to smile.

"It is you," he said, "and you come l. . the princess in the fairy-tale, all made out of pure gold, just as a princess should."

She dropped lightly to her knees and held out her pretty hands to him.

"Why did you do it, Stephen? You can't swim—you know you can't."

"I can swim two lengths."

"But it wasn't enough. And to dive! Oh, Stephen!"

"I know I can't do anything properly," he answered fretfully. "I can't even put a decent end to myself, it seems."

"Oh!" A sudden appalling thought flashed into Hildegarde's mind, and she caught her breath with a quick cry.

"Stephen," she said; "you didn't do it because——because——"

"Because of you," he answered; "no, I only wanted to distinguish myself, and failed, as usual. I've succeeded, however, in doubly distinguishing Joe, and that is always something."

"I don't understand." Hildegarde's voice was puzzled.

"Don't you? I'm such a failure, you see, at everything. I wanted to show you I wasn't a coward."

Hildegarde gazed at him intently. He lay very still. She glanced around the room. Joe had walked to the window, and the two women were talking together in low tones. In her brain the words of Joe and his mother still echoed, telling her that Stephen was dying. She alone knew that he was glad to die, and she knew why. "He shall at least want to live," she told herself. "At least he shall try to live. And if he is to die, he shall die happy."

"Stephen," she said, quickly, "I want to—to tell you something."

"Yes?"

Her white face grew pink, and she hid it in the soft quilted satin of his coverlet.

"I love you, Stephen," she said at last, in a muffled voice; "I love you."

But Stephen only sighed.

"Dear little girl," he said gently, "I believe you do. But not in the right way, Hildegarde. You are sorry for me, aren't you? I believe at this moment you really think you do love me."

The girl caught at his hands.

"But, Stephen," she cried again, "I love you. I am speaking the truth. It is not pity."

Stephen shook his head.

Hildegarde rose to her feet with glowing cheeks and bright eyes—then stooped and kissed him on his lips.

"I love you," she said again, and she met the searching gaze of his eyes squarely.

"Is it true?" he asked, with pitiful eagerness. "True, Hildegarde?"

"Yes," said Hildegarde. His two hands were tightly clasped in hers, but she could no longer hold the look of love in his eyes. His gaze began to wander and his hands grew restless in her clasp.

Joe's mother came

"SHE IS TOO PROUD TO CONFESS NOW WHAT A MISTAKE SHE HAS MADE."

quickly forward and took the girl's arm kindly.

"Come away," she said; but Hildegarde shook her off.

"Hush," she cried hoarsely. "He is saying something."

"He is wandering, my dear. Indeed, you had better come away."

Stephen turned his eyes on Hildegarde again.

"Once upon a time," he said, "there was a princess, a dear princess, all made out of pure gold—like the sun. Ring a round o' roses, a pocket full o' posies—give me this, Joe, give me this. You have everything—so many—give me this——"

Hildegarde turned to Joe, but Joe was unable to speak.

"Give it to me," Stephen cried. "I want it for the princess—the golden princess—there are no others—no others——"

Hildegarde fell on her knees again.

"Stephen! Dear, dear, Stephen. The princess is here, and she doesn't want anything but you."

Joe touched her shoulder.

"Then the princess wants the only thing in the world she can never have," he said in a low voice. "There is no chance at all, the nurse says."

Hildegarde started to her feet, and he saw that though her eyes were full of tears they were still defiant.

"The pitiful princess came too late," he said.

* * * * * * *

But Stephen did not die. He was ill for a long time, and he got better very slowly, but Hildegarde came to see him every day, and every visit from her was so much new life to him now. She loved him, and he could wish for no better reason to get well. When she had gone there were always the flowers she brought with her to keep her fresh in his memory. It was love, he supposed, which taught her to bring the flowers he liked best, sweet peas and Caroline Testout roses, sweet sultan and little bunches of the purple viscaria from the south border, where he had helped her to sow the seeds. She had even remembered that he disliked stocks and Indian pinks, and he knew how angry her father must have been when he found that she stole all the Gloire de Dijon buds directly they were out in bloom.

Of course, he got better. Days spent in a sick room were a cruel waste of time now that he was engaged to Hildegarde, and every time she came into the room, glowing and blooming with fresh young beauty, he asked her again if it could possibly be true that she loved him at last, and every time Hildegarde grew pinker than her roses, and said "Yes."

"He doesn't see," Joe said to himself; "he doesn't see. He thinks Hildegarde really cares. Good heavens! how blind—how utterly blind he is, and she is too proud to confess now what a mistake she has made; how she lied that night because she was a woman and pitied him. She will go through with it now to the bitter end, and carry on the wretched farce till the day of her death. My God! it is horrible! Poor, poor little Hildegarde!"

Sometimes he thought he would tell Stephen the whole truth when he was strong enough to bear the news, and let him break off the engagement. It was not right, he felt, that two lives should be ruined to make one man indifferently happy. He tried to make himself believe that he was perfectly honest in his intentions, that the deception was as unfair to Stephen as it was to

(*Continued on page 9.*)

The Newest Coats for Spring

No. 1402. Ladies' Redingote. The vogue of these graceful long coats is assured, and after being worn in broadcloth and velvet during the Winter, they will be made up in black taffetas, mohair, serge and chameleon taffetas for Spring and Summer. The redingote illustrated is developed in chameleon

No. 1402. Ladies' Redingote. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.
No. 1279. Ladies' Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price 15 cents.

taffetas shading from tan to lilac, with a collar and revers of white moiré edged with lilac velvet. Tucks are arranged at each shoulder in front and stitched to the bust. The sleeves are full and have vertical tucks on the lower part with a small cuff of white moiré and lilac velvet. The skirt portion is shirred on to the waist and the joining is hidden by a belt. The pattern is cut in sizes 32, 36 and 40 inches bust measure. Size 36 requires 4½ yards of 52-inch material, or 9 yards of 27-inch silk, with ¾ of a yard of moiré silk and ⅛ of a yard of bias velvet. Price, 15 cents.

No. 1279. Ladies' Skirt. Chameleon taffetas was chosen for this skirt, which is cut in fifteen gores and is plaited, with an inverted plait at the back. Stitching may be used as a finish on the lower edge if desired. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 6½ yards of 44-inch material, or 13 yards of 24-inch silk. Price, 15 cents.

No. 1392. Ladies' Coat. Royal blue mohair was used in developing this smart blouse coat, which has dart tucks at each shoulder in front, and a narrow vest of dark blue chiffon velvet. The coat is fitted at the waist by means of small dart tucks, and there is a girdle of chiffon velvet, which is also used in combination with white moiré for the collar and cuffs. The sleeves are full and broad at the shoulder, and have dart tucks at the wrist. A peplum postilion is provided which may be used or not as preferred. The pattern is cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 2½ yards of 54-inch material, and 1 yard of velvet. Price, 15 cents.

No. 1385. Ladies' Jacket. This jaunty coat is made of wood-brown

No. 1385. Ladies' Jacket. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

French serge, a material that after being discarded for some time is again in favor for jackets and tailor-made suits. The vest and shawl collar are of dotted velvet, and the fronts, which are fitted by a seam that extends to the bust, are edged with narrow passementerie. The back is fitted snugly to the figure by means of four seams that may be lapped if desired. The latest coat sleeve is shown on this model—full and broad at the shoulder, and fitting the arm rather closely from the elbow. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 2¼ yards of 48-inch material, and 1 yard of velvet. Price, 15 cents.

No. 1383. Ladies' Jacket. For a separate jacket to wear with shirtwaist suits, nothing can take the place of covert cloth. The one shown fits the back snugly, and the

No. 1392. Ladies' Jacket. Cut in sizes 32, 34, 36 and 38 inches but measure. Price 15 cents.

fronts are semi-fitting. Stitched straps of self material, and small bone buttons provide effective decoration. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3 yards of 48-inch material. Price, 15 cents.

No. 1388. Ladies' Coat. The coat shown in this illustration is developed in bronze green Panama cloth. Chiffon velvet in a darker tone, fancy black braid, and tiny gold buttons form effective decoration, and the coat blouses very slightly into a girdle of chiffon velvet. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Size 36 requires 3 yards of 44-inch material. Price, 15 cents.

No. 1339. Ladies' Redingote. For this handsome redingote, wool satin in a pearl gray was used. The waistcoat of dotted white louisine may be adjusted high or low as preferred. This coat has a shawl collar of pavement gray velvet, which is also used for the girdle, cuffs and sleeve trimming. The skirt

No. 1388. Ladies' Blouse Coat. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price 15 cents.

portion is shirred on to the waist. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 4½ yards of 52-inch material. Price, 15 cents.

No. 1383. Ladies' Coat. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No 1339. Ladies' Redingote. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.

(*Continued from page 7.*)

Hildegarde—and to him. For he was in love with her now, he knew only too well. Now that she was bound to another man, he realized how utterly and entirely necessary she was to his own happiness; how dear and lovely and lovable. Now that she belonged to Stephen she was distracting and adorable to Joe. He loved her, he told himself, and he knew that she had always loved him.

So in September, when Stephen was well enough to bear anything, Joe braced up his courage and told the truth. Stephen heard him out in silence, leaning back in his chair with a calm face.

"You see how it is," Joe finished; "a woman will say and do anything when she's half off her head with pity. And she'll stick to anything that she's said or done like grim death, from a mistaken sense of honor. You see how it is, Stephen?"

"Yes," said Stephen in a low voice, "I see."

"I've always been in love with Hildegarde," Joe went on, "just as you have. And I think she's always cared for me. I didn't speak, because I wanted you to have fair play, and because——"

"Yes," said Stephen again, "I know. You're a good fellow."

Joe was silent.

"I might have known," Stephen went on wearily; "I ought to have guessed."

"It's awfully hard on you, old fellow," Joe said quickly. "It has been a terrible mistake all through. But we can't blame Hildegarde, because you see—that night she thought——"

"She thought I was dying," Stephen said; "she was merely—pitiful. I think I will go in, Joe. I am tired."

"The mistake," he told himself sadly, as he sat in the gloomy sitting-room, too stunned and miserable even to ring for his lamp, "the mistake was that I ever disappointed them and got better. I never do anything properly." He leaned his aching head on his hand and tried to think it out.

Joe was quite right to tell him now—before it was too late—how well Hildegarde had played her part. How sweet and tender and dear she had been to him all these weeks! She had done so much for him, and he had done nothing for her. Well, there was something he could do now—something which must be done. A letter would be the best, and he would write it now.

It would have to be a very short one because he was so tired. He wrote it, then read it over aloud:

"Dear little Princess,—The kindest and tenderest heart in the world has led you into a distasteful trap. I love you too well, Hildegarde, to let you marry me out of compassion, and Joe is my friend. I give back to him quite freely and cheerfully the precious jewel I have stolen for so short a time, and you will know how to make up to him for an unwilling theft.—Stephen."

When Joe, full of compunction and rather uneasy, called the next morning, Stephen received him quite cheerfully. If the light of life had gone out utterly and entirely for him, there was no reason why he should make things unpleasant for poor Joe, who had acted in the only honorable way. At first they ignored the subject altogether, and they talked of the yacht race, and wondered why "Shamrock the Second" was so unlucky.

But Joe could not bear the suspense.

"Stephen," he said, tentatively, "have you done anything yet?"

"Yes," said Stephen, "I wrote last night; don't worry about it, Joe."

"I'm so sorry," Joe said. "I feel such a brute, Stephen."

Stephen rose and walked to the window; Joe watched him curiously. For a moment neither spoke; then a click at the door-handle made them both turn round.

"I OUGHT TO HAVE SEEN FROM THE FIRST THAT IT WAS JOE YOU CARED FOR."——

"Good heavens!" cried Joe. "You?"

"Yes," said Hildegarde, "it is I."

She stood in the doorway hesitating, pink-cheeked and bright-eyed. She wore a gown of soft, pearly gray-green crêpe, and in her hand she held tightly a letter.

"Won't you come in and sit down?" Stephen came forward a little unsteadily and offered a chair. Joe rose.

"I was just going," he said. "I shall see you to-night, Hildegarde——"

"No," said Hildegarde. "You will see me now. I wish you to stay. I wish you both to explain to me at once this absurd letter."

The two men stared.

"I wish to know," she went on, turning to Joe, "whether Stephen has taken leave of his senses, and what he means by his insulting reference to you."

Stephen steadied himself with a chair. Joe was thunderstruck.

"If," said Hildegarde, turning to Stephen, "you are tired of me, you might have chosen a less roundabout way of telling me so; you might also have left it to me to find a substitute."

Stephen laughed bitterly.

"Tired!" he said. "My God! Tired?"

"I have told you," Hildegarde said quickly, "I have told you every day for the last six weeks that I love you, and now you write this insane letter, and talk to me of pity! Oh!"

"I think," said Joe quickly, "that I have an appointment—this is no place for me. If you will allow me——"

"Wait a minute," Hildegarde cried. Her eyes were blazing. "This is your doing, Joe, and you shall stay. How dare you slander me to Stephen?"

"Hildegarde!" Stephen found his voice at last. "Joe has done the only honorable thing. If you have made a mistake—if you have been playing a part all these weeks out of pity, it is right that I should know. I understand better than you think. I ought to have seen from the first that it was Joe you cared for. How could you help loving him? He is so different——"

"Oh!" Hildegarde could not bear it a moment longer. "He is indeed. Who told you that I was fond of Joe?"

Stephen was silent. She laughed angrily.

"As if I didn't know. I wonder if Joe told you that he has been making love to me all these weeks behind your back!"

"Hildegarde," Joe cried, hastily, "I thought—I always understood——"

"You thought," cried Hildegarde. "Yes! You think you are irresistible, I know! I never gave you the slightest encouragement—after—after that night."

Stephen rose slowly and went up to Hildegarde.

"Hildegarde," he said gravely, "your own words are enough. After that night, you said. But before? And why did you refuse me three times if you cared for me?"

Hildegarde blushed. "I refused you the first time," she said, "because I didn't know my own mind. I refused you the second time because I thought you didn't care enough for me. And the third time——"

Stephen smiled sadly. "And the third time?"

Hildegarde's eyes fell. "The third time was because of your money, Stephen."

"My money?"

"Yes. How could I say 'yes' to you directly you came into your fortune, when I had said 'no' twice while you were poor?"

She was standing now with her hands on Stephen's shoulder, and as she finished speaking she smiled up into his face. Joe was bewildered; his world was falling, but he realized very forcibly that this was no place for him. Unnoticed by Hildegarde, he slipped out of the room.

"Oh, Stephen," Hildegarde's tone was whimsically sad. "How many more times am I to force my love upon you? There never was a girl in such an absurd position as mine since the world began, I believe."

Stephen took her in his arms and kissed her, but he could not speak.

"When your princess came to see you that night," Hildegarde said, gravely, "there was one person in the room she pitied with her whole heart, but it was not you."

"Who was it?" he asked.

"Herself," said Hildegarde.

On the anniversary of their happy wedding, Hildegarde and Stephen stood on the river bank, where he had made his disastrous but heroic plunge to save a child's life.

"And you've never regretted that you made your choice as you did, Hildegarde?" he asked her.

"Never, dear. Have you ever regretted that wedding-day a year ago?"

"Regretted it!" Stephen drew her close and kissed her sweet lips almost reverently. "It was the happiest day of my life," he said, "for it brought me you."

DRESSY TAILOR-MADE GOWN, REDINGOTE SUIT, AND COVERT CLOTH JACKET.

Pinned Paper Patterns of the Above Designs in Stock Sizes—Jackets, $1.50; Skirts, $1.50. Entire Costume, $2.50. Redingote, $2.00. Cut to Special measure, each 50 cents extra. Models Nos. 1383, 1402 and 1279 are cut in Tissue Paper Patterns. Price, 15 cents for each number.

Nos. C153-154. This is a good design for the dressy tailor-made suit which is so much in vogue for early Spring wear. It is developed in French serge in a rich bronze green, and the jacket is open in front almost to the waist-line, where it fastens in surplice style. The shoulder fullness is arranged in tucks that are stitched to yoke depth and there is a peplum postilion below a girdle of chiffon velvet. The full sleeve is plaited into the armhole and fits closely from the elbow. Black braid forms an effective trimming.

The Skirt (**No. C154**) is fitted smoothly over the hips, and has the lower fullness formed by plaits in graduating depth below the knee. The decorative note is supplied by black braid to correspond with the jacket.

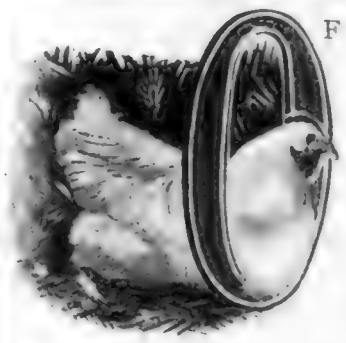
No. 1383. Jackets of covert cloth are smart, and are indispensable for wearing over the popular shirt-waist suit. The one shown is tight-fitting in the back, and semi-fitting in front. The seams are covered with stitched straps of the material, and fancy buttons are used as trimming. The sleeves have the lower fullness laid in plaits and stand out well from the shoulders in the modish broad effect. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

Nos. 1402-1279. The vogue of the redingote is indisputable, and will continue through the Spring and Summer. The handsome coat illustrated is developed in the new chameleon taffetas, shading from pinkish lilac to deepest plum. The collar and revers are of white moiré, edged with a bias fold of lilac velvet. Tucks are arranged at each shoulder in front, and the skirt is shirred to the waist, the joining being hidden by a stitched belt. The sleeves are full, and have a cuff effect formed by vertical tucks. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Price, 15 cents.

The Skirt **(No. 1279)** is cut in fifteen gores and is plaited, with an inverted plait at the back. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price, 15 cents.

Poultry-farming for Women

By Iska Volberg



F all the fads and hobbies which possess the minds of womenkind the raising of poultry may be claimed as the most utilitarian and profitable.

The woman who intends to earn a livelihood by poultry-farming should waste no time in vain experiments, but should be practical from the start. Either, she should fit herself for the work she has undertaken by a course in one of the institutions where such preparation is taught, or she should seek out some experienced poultry-grower and glean all of the information possible from that source.

There are several important points to be settled for the novice in advance—i.e., the variety of the breeds she intends to raise, the nature of the soil in the run as well as the size of it, and the ultimate destiny of the fowls. A good plan in starting is to buy a cock and two hens from some trustworthy breeder and set the eggs laid by these birds. These may be bought from two to five dollars apiece and an outlay of $20 is enough for an initial investment.

In selecting the site for your run, remember that the southern exposure slope is the ideal place, insuring Winter sun and good drainage. Windows that slide in grooves, permitting the house to be thoroughly opened in Summer, are advised. Cleanliness is the first necessity in the poultry-house and to this end are removable roosts, which are placed over removable trays, considered desirable as preventing vermin and promoting sanitation. Plenty of good clean water and a feeding trough bound the list of absolute necessities.

AN ORPINGTON FOWL.

Woven-wire fences surmounting three boards, the whole not higher than eight feet, should surround the runs, which should include as much space as possible.

White Plymouth Rocks are safe to start with, as they make good returns in eggs, are not difficult to raise, and possess delicate flesh. The Wyandottes are also recommended for the latter reason. The Orpingtons, too, give good results.

In buying incubators, "foster mothers," etc., go slowly. Begin in a small way. Buy a fifty-egg incubator, experiment with it and observe. In a little while, you will be branching out into two-hundred egg incubators, and the newest varieties of brooders. An egg-tester is a desirable acquisition, so as to discard those that are not fertile and save time. When you make your initial investment in eggs and "broody hens," remember that good eggs of almost any fine variety are purchasable from two to five dollars a dozen, and "broody hens" at about the same price.

In England, many women have been so successful in this direction that their profits have surprised even themselves, and in this country, too, there are instances of a similar nature, notably Mrs. M. F. Jackson, of Kentucky, and Mrs. M. R. Thomas,

MRS. STEPHENSON CLARKE'S WHITE POULTRY.

of Maryland. In the neighborhood of all of our large cities, but especially New York, Philadelphia, Baltimore and Chicago, where a market for chickens, turkeys, ducks and squabs is certain, are there up-to-date poultry farms, many of them managed by women entirely. Staten Island owns several such and also in New Jersey and Connecticut are there busy women packing eggs and tending the incubators and brooders, the adjacency to New York making a continual demand and large returns a positive assurance.

The famous chatelaine of Brook House in England, Mrs. Stephenson Clarke, has a hobby for raising only white poultry. Her white turkeys, white Dorkings, white Guinea fowls, and white ducks are picturesque features of the extensive run on her farm, every detail regarding their rearing on the most enlightened methods being personally supervised by herself, and a complete register of every creature on her farm being kept.

The woman who wishes to take up poultry-farming for a living should have sufficient spare capital to enable her to live independently of any profit she may make during the first or possibly first two years of her venture.

In taking a course in aviculture, during the first three months the pupil must learn the management of incubators, rearing by hens and foster-mothers, and the general care of young stock. She must then gain further experience in the management of laying stock, the collecting, grading, testing, and packing of eggs for market, etc. In fact, a capable girl who keeps her eyes and ears open should find such a course of training invaluable. I should advise all girls who intend to take up poultry-farming to learn business method and bookkeeping beforehand, for accounts of a varied nature and a considerable amount of correspondence will have to be handled directly a business gets beyond the "supplying private friends" stage.

Good health is another essential, for a poultrywoman must be out in all weathers, and must, in consequence, cultivate early rising and punctuality. Tired or not, the single-handed poultry-farmer will have to feed her birds, collect the eggs, despatch orders, and so forth, daily, and it may involve a good many sacrifices to do this. As to stock, it is the strain more than the breed which the utility poultry-keeper has to consider. A pure buff Orpington is the best all-round utility fowl, invaluable as a Winter layer, and, with its white flesh, suitable also for a table fowl. A pen of buff Orpingtons, consisting of six pullets and one cock, will cost the beginner anything from $6 to $15.

Incubators and brooders, worked on the dry hot-air system, give the best results.

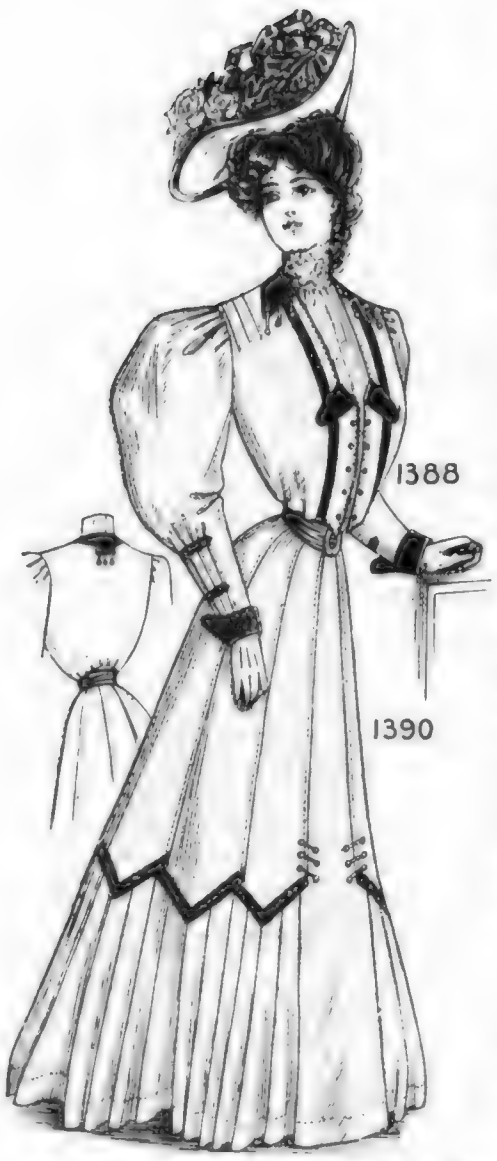
As regards feeding, excellent results accrue from the dry-food system, which means, as regards young chickens, dry corn only for the first four weeks. Breeding stock are also best fed on dry food, but the laying stock have in addition a hot meal three mornings a week. Green stuff is fed liberally to birds of all ages throughout the Winter.

I should advise beginners to try, once they have received their training, to make a start at home. Less capital will be consumed if the girl does not have to literally keep herself in bread and butter out of her own funds; and then, too, friends and relatives are generally sufficiently interested to become first customers. She will, in addition to supplying eggs from her own farm, act as buyer to all the neighboring poultrymen, which involves a knowledge of the intricacies of the market, the keeping of horse and buggy, and a great deal of extra work in grading, testing, and packing for transit. Many new suggestions will reveal themselves to the thoroughly capable woman as she proves her qualifications for the work.

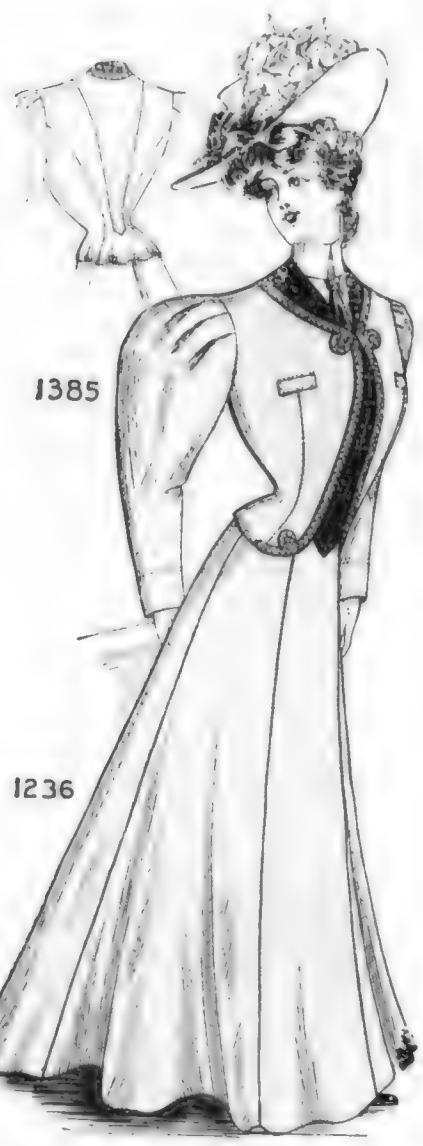
I have in my mind a model poultry farm, having for its special feature economy of labor in working. It is situated on high ground, on gravelly soil, and consists of two large wired-in runs, the lower part of which is protected from cold winds by tarred boarding. Inside each run are two smaller runs, 8 yards in length, in which the fowls are confined on alternate days. The poultry house, which is one of the most admirable that I have ever seen, represents to a large extent the owner's ideas. All poultry-keepers accustomed to the old-fashioned doorways that one had to bend double to enter, food troughs inside the house, eggs to be searched for all over the nest, will realize at a glance what an economy of labor this new house represents. The food trough is at the back of the house; the assistant simply walks along the path, puts the food in the troughs, lifts up a shutter which conceals perpendicular wooden slats, and the birds put their heads through and get their meal without leaving their warm house—a great consideration when Winter egg-laying means much to the owner. The nests in which the eggs are laid also project from the back of the house, and the eggs can be collected from them without in any way affecting the hens' peace of mind. A clever arrangement, in which a movable canvas shutter and glass windows play the principal part, provides for light and warmth without the much-dreaded draught.

BARRED PLYMOUTH ROCK.

Up-to-Date Styles for Outdoors and In



No. 1388. Ladies' Coat. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.
No. 1390. Ladies' Skirt. Cut in sizes 22, 24, 26 and 28 in. waist measure. Price, 15 cents.



No. 1385. Ladies' Jacket. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.
No. 1236. Ladies' Seven-gored Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.

Nos. 1388-1390. Ladies' Suit. A stylish walking suit of blue melange mohair, the coat of which blouses very slightly into a girdle of dark blue chiffon velvet. Tucks are arranged at each shoulder in front, and stitched to yoke depth. Chiffon velvet makes an effective finish for the neck, fronts and sleeves. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Price, 15 cents.

No. 1390. The skirt that completes the suit is cut with eleven gores, which are stitched in lap seam effect. There is a panel front gore, at each side of which is arranged a deep, side-plaited flounce, put on with a heading of velvet cut in points. The pattern is cut in sizes 22, 24, 26 and 28 in. waist measure. To make this costume in medium size, about 7 yards of 54-inch material would be required. Price of skirt pattern, 15 cents.

Nos. 1385-1236. Ladies' Suit. The combination of these patterns makes a smart street suit, developed in lizard-green Panama cloth. The jacket is tight-fitting and has a rolling collar and vest of black satin. There are two breast pockets, and the fronts and collar have a trimming of black silk braid and tiny jet buttons. The newest coat sleeve is shown on this model. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1236**) is untrimmed, and is made with seven gores, with an inverted plait at the back. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches, waist measure. Seven yards of 48-inch material will be necessary to make the suit in medium size. Price of skirt pattern, 15 cents.

No. 1330. Ladies' Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.
No. 1336. Ladies' Circular Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

Nos. 1330-1336. Ladies' House Dress. This charming costume is made of raspberry cashmere, with the waist shirred in round yoke effect, and bloused into a girdle of garnet taffetas. The bretelles are of all-over Venetian, and are edged with a frill of Lierre lace. The rosettes and suspender bands are of garnet taffetas. The sleeves are separated into two puffs by rows of shirring, and the deep cuff is of lace. The pattern is cut in sizes 32, 34, 36, 38 and 40 in., bust measure. Price, 15 cents.

The Skirt (**No. 1336**) is in circular style, with a deep flounce that is put on with a heading, and may be plaited or gathered. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. For a medium size, 10 yds. of 36-inch material is required to make the whole costume. Price of skirt pattern, 15 cents.

No. 1383. Ladies' Jacket. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.
No. 1277. Ladies' Umbrella Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.

Nos. 1383-1277. These two numbers combined make a modish street toilette of covert cloth, and the jacket could be used as a separate coat to wear over shirt-waist suits. It is trimmed with stitched straps of the material, and fancy buttons. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1277**) is cut in eleven gores, and is known as the umbrella skirt. It fits smoothly over the hips and flares out into extreme fullness at the foot. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches, waist measure. For a medium size, 10 yards of 44-inch material would be required to make the suit. Price of skirt pattern, 15 cents.

OUR CHARMING COVER DESIGN

The very breath of Spring seems to permeate our cover page this month, making us forget the dreary Winter days, and dark, cold nights.

It is essentially the out-door time, but to thoroughly enjoy their walks and drives women must feel that they are becomingly and suitably dressed. The central figure on the page displays a costume that is handsome and original, built on lines that will appeal to women of taste. It is developed in silk and wool poplin, in a clear wine color, with pipings of black messaline. The smart little blouse coat is fitted with inverted plaits, and has a narrow vest below the bust, of white chiffon taffetas. There is a turn-over collar of broderie Anglaise, and a jabot of fine point gaze lace adds a dainty touch. The skirt follows the latest ideas, fitting smoothly about the hips, and attaining, by means of inverted plaits, an extreme fullness at the foot. Pinned paper patterns of this costume, in stock sizes, can be obtained, the price being $2.00 for the coat, $2.00 for the skirt, or $3.50 for the entire costume. If cut to special measure, 50 cents additional is required.

Their Second Honeymoon

By Katharine G. Morse

WITH smiling expectancy Mrs. Allison gave two sharp, quick raps at her neighbor's door, and walked in without waiting for a response or an invitation. She seemed less thin, less nervous, less excited than usual. She gave evidence in several ways of some sort of a change for the better in the weather of her life.

"I thought I'd just come in and tell you that Phil and me have made up," she announced, seating herself in the first chair that came handy; and her voice was not quite so high, not quite so intense as was its custom.

"Seeing that all the neighbors know how we've been going on, it appears like the right thing to tell you we've made up. Seems strange not to be fussing at each other, too; we've been at it off and on ever since we were married. He's queer, Phil is—well, yes, I think you'd call him queer. At any rate, he ain't a bit like me. Of course, I'm always kind of poetical in the way I think things out to myself, and I always said Phil and me was like two little pieces of mosaic that were side by side but didn't fit together—both of us with angles, you know, so that there were lots of cracks left between us. That's the way I've kind of explained it to myself—I've a way of expressing things sometimes; not in rhyme, you know, but just in the way I fit words to my ideas.

"A good many people have told me I ought to have been literary—but I dunno. Maybe, if I'd had some help when I was young, I might have developed; I had a sister who was musical—why, she could play things from the great composers and improve on 'em. But somehow I didn't take much to music—nor to art, either; I tried that a little, too. That's how I came to marry Phil—trying these different things and not finding any of them suited me exactly; and so, not having anything particular to do just when he asked me to marry him, I thought I might as well get married as do nothing. And I knew he was different from me then, but I thought it wouldn't matter; I thought that all folks that got married were different from each other, and that they grew alike somehow, after they'd lived together a while.

"But Phil and me—well, I think we are too unlike. Seems as if everything I like he wants the other way. Now, I'm fond of company, and I like to go and have a good time; and Phil, he'd rather sit at home and go to bed early. And I like change and variety; I don't want to always do the same things in the same way; I want things different, even if it's only putting the table in a new place when I sweep the room; but Phil wants everything left in just the same identical spot it was in before—he says it worries him to have the furniture changed. I like to hurry through things and get them done; and Phil likes to take his time. And so it goes on. I was an awful long time getting used to it after I was married, but after a while we sort of settled down to it, and though we weren't really happy, we didn't quarrel much.

"And Bessie came, and we was both of us disappointed. Phil wanted a boy, and I found out that Bessie was, for all the world, like her father. You know it would have helped a lot to have a girl like me—sociable and full of fun, and bringing a crowd of young folks about us, and keeping things gay. But that wasn't Bessie's way.

"Well, she grew up some way or other, and I did for her the best I could, she not being the sort of girl I could understand—quiet, you know—but what's the use of telling you about Bessie? You know her 'bout as well as I do. And then she got married; and of course I thought that for once she'd have to do things the way other girls do them; and I cut out everything I could find about weddings in the papers, and I laid my plans to have a regular nice wedding.

"Well, you know how those plans came out—Bessie stuck out for just the simplest kind of wedding, and wouldn't even have any bridesmaids. I felt awful bad about that—folks thought we didn't know any better, and Bessie being the only child, we'll never have another chance to show them.

"But Bessie was Phil's child, so what else could I expect? When I said something to him about it that night, he said if Jim and Bessie was tied up tight, he should think that was all that was necessary. And then I got to feeling foolish, some way or other, with Bessie gone and us two alone in the house, just like when we were married ourselves. Seems like everybody always feels kind of sentimental and thoughtful after a wedding anyhow—or I always do. And this being Bessie's wedding, it was more so. So that night I said something to Phil about our going back to our own first days together—oh, I said something or other about our taking another honeymoon and he said he couldn't just now—he had to go down and tend to the furnace.

"Of course, he didn't mean anything, and I know he didn't now; but I was provoked with him that night. Seemed as if everything that hadn't quite satisfied me in all our 'life together just rose up then, and took me by the throat. I ran over all my grievances to him, and I told him that I'd stood it just long enough. I said if he was so busy he couldn't talk with me when I wanted to talk to him, he could just wait, then, for I'd never say a word to him again as long as I lived. I don't wonder you looked surprised—I haven't ever told folks how we came to get to not talking to each other before. But that's what I said, and I kept my word, too.

"It was hard work sometimes—when Phil was sick that last year, you know, and I had to take care of him. Why, when I wanted to ask him how his head was, I had to write it out to him on a piece of paper. And I couldn't leave him for anyone else to take care of either—I knew there couldn't nobody do it like I could. You know how it was when his own sister tried it; first thing she did was to move that little table in his room right over by the bed; she said it was more convenient to have it there to keep the medicine and things on. I was mighty glad I found it out before Phil woke up and saw it, so's I could put the table back where it belonged. We always kept it over by the window and I knew it would bother Phil dreadfully to have it moved.

"But, you see, his sister didn't understand.

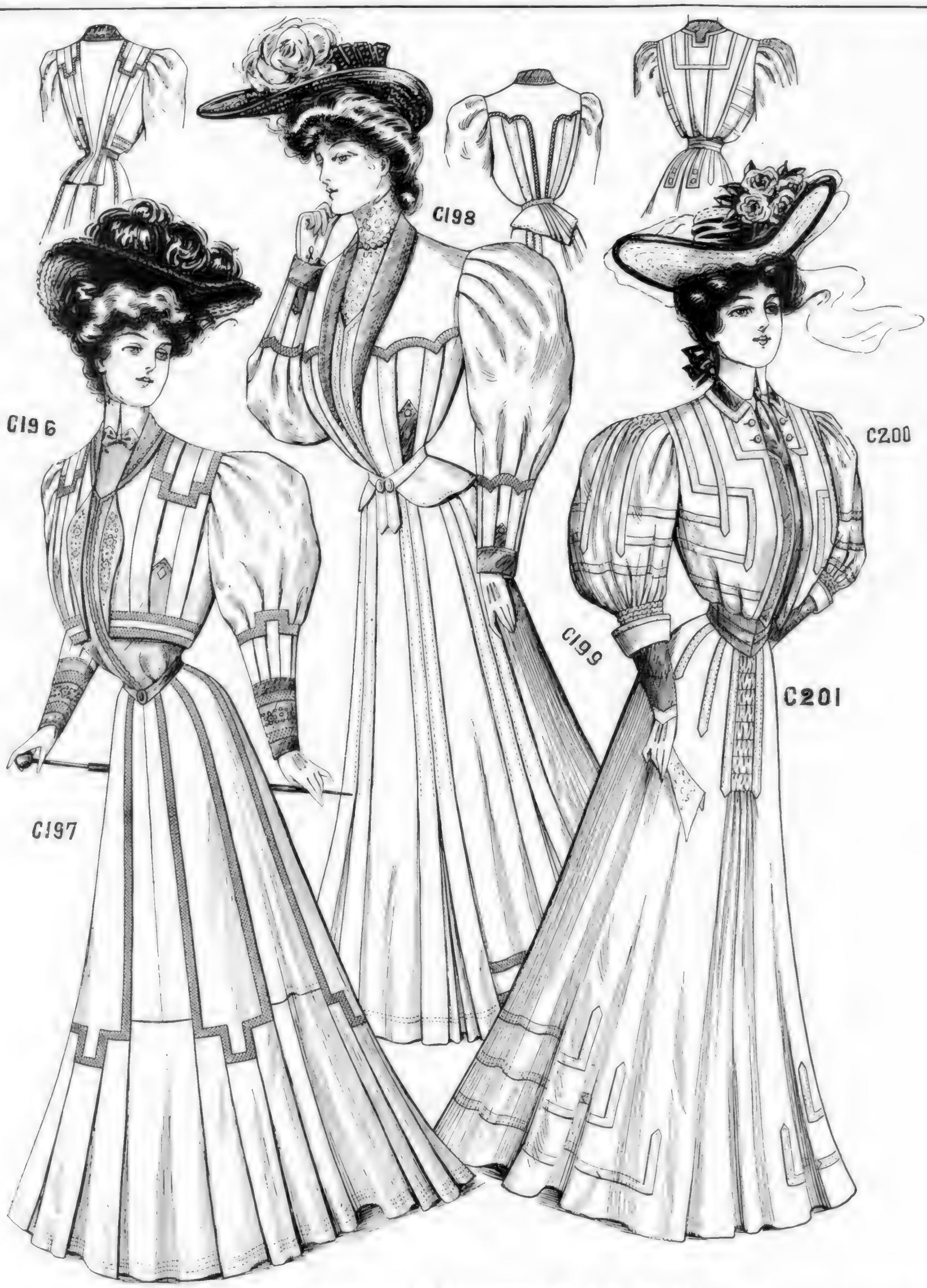
"And then when Bessie's baby came! My! We thought for a spell then that we was going to lose Bessie and the baby, too; we was both of us over to Bessie's most of the time—Phil and me; he walking up and down the hall, and me walking up and down the parlor, and both of us waiting and waiting for news. Well, they both got all right, and I didn't break my word.

"AND AFTER A WHILE BESSIE WROTE HOW THE BABY WAS BEGINNING TO TALK—."

"When Bessie and her family moved away it was worse than ever. There was Bessie's letters that I wanted to talk over—every one was telling some new thing the baby was just learning to do. And, after a while, Bessie wrote how the baby was beginning to talk—said she had learned to say 'Grandpa' and 'Grandma,' and then came the baby's picture. Dear little thing! I kept it setting up on the parlor table and I'd go in very often and look at it, and so did Phil. I tell you, sometimes it was hard to keep still—with him and me both in there, looking at that picture of the baby that doesn't belong to one more than it does to the other of us! But I kept my word.

"Then, you know, I made up my mind to go over and see Bessie. Of course, it's quite a little journey, but I had saved money enough out of my allowance—Phil's always been a first-rate provider; I'll say that for him, and I ain't never been cramped, as far as money was concerned. So I just sent him a note before starting off.

(*Continued on page* 15.)



ADVANCE MODELS IN TAILORED WALKING SUITS.

Pinned Paper Patterns of the Above Designs in Stock Sizes—Coats, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra. These Models are not cut in Tissue Paper Patterns.

Nos. C196-197. The fashionable bolero blouse coat is shown in this costume of myrtle green mohair, the blouse of which is of réséda green with a narrow tracing of embroidery. The bolero is laid in box-plaits and has revers embroidered in green.

The Skirt (**No. C197**) is a two-piece circular one, lengthened at the sides and back by a plaited flounce, and trimmed with black braid.

Nos. C198-199. Serge is again in favor for tailor-made suits, and it is used to good advantage in a dark marine blue in this costume, the coat of which is open at the neck, and has a narrow waistcoat.

The Skirt (**No. C199**) is box-plaited to the knee, below which inverted plaits are formed. The hem is finished with stitching.

Nos. C200-201. A trim walking suit is shown in this model, developed in heliotrope drap d'été with a decoration on both jacket and skirt of stitched bands of self material.

The Skirt (**No. C201**) is in circular style with a shirred panel front.

(*Continued from page* 13.)

"When I got down there to take the train, there was Phil waiting for me, and he was going to Bessie's, too. He paid my fare, and kept watch of me all the way, and I was real glad to have him, because we had to change, and I always was a little bit timid about traveling alone. But I didn't say anything to him, and he didn't say anything to me. After a while we got there and Bessie met us, and we three walked up to her house, Bessie talking first to one of us and then to the other, and both of us talking to Bessie.

"Well, of course, we was both of us glad to see Jim and the baby; and we both made a lot of the baby. She was a loving, cuddling little thing—one of the kind that likes to snuggle down in your lap, and let you love her. She played and was friendly with both of us, but I could see she took specially to Phil. And you ought to have seen him! He was like a new man playing with her! They went together up to her nursery and he took her riding on his back, and then he played he was a bear; and then she made a horse out of his foot; and all the time the two laughing fit to kill!

"Then, after a while, they quieted down, and Bessie and me tiptoed to the door and peeped in to see what they were doing. The baby was sitting in Phil's lap, telling him stories in that funny little jargon of hers that nobody could understand. But Phil was understanding her all right, and they both looked happy.

"Phil glanced up when we came to the door, and so did the baby. She waved her little hand to me and said: 'Grummer, tell Grumper a story.' I wish you could have seen her when she said it—she's just the dearest baby! Well, Bessie looked at me then and so did Phil, and then I looked at the baby.

"Phil said, kind of soft-like: 'She don't seem to mind talking to me, Martha,' and I—well, I broke down then—I couldn't help it. It did seem so sweet of that baby to bring us together that way, and she not understanding it either, of course, she being so young.

"And—it's real foolish of me to think of it in that way, I suppose, but Phil and me had a sort of a honeymoon right there. As I expressed it to myself, the moon was a little late in rising, but we had it after all, and now that we've made up, Phil and we are going to keep it a perpetual honeymoon."

Love's Inquiry

Gems of Verse

I.

"Winds, tell me where my love has gone,
That I may follow her"—
The heedless wind went swiftly on,
Alas! and I was left alone,
Save only leaves' soft stir.

II.

"Brook, whisper as thou stealest by,
Where I shall find my love"—
The hurrying brook made no reply,
And once more I was left to sigh,
While clouds grew black above.

III.

Thus wearily I cried in vain
To brook and heedless air,
When in the midst of all my pain,
My love stood by my side again,—
For love is everywhere. C. P.

THE PLAINT OF THE HOUSEWIFE.

I.

It is all very well for the poets to sing
The beauties, the charms, and the pleasures of Spring;
They can sit in their bowers, or bask in the sun,
With never a thought of the work to be done.
To the harassed housekeeper Spring has but one meaning—
The winter has passed—she must do the Spring cleaning.

II.

Now beating of carpets obscures the sweet song
Of the birds, and the flowers are covered ere long
With a layer of dust, while the grass is made black
By the soot which the chimney-sweep leaves in his track,
And the plaint of the husband resounds through the air
As he searches in vain for his favorite chair.

III.

In earliest ages of Paradise fair
Had they any Spring cleaning? No! (Would I were there!)
When Adam and Eve were first living together
They'd nothing to do but enjoy the Spring weather;
And now their descendants with cleaning must grapple
Because our first mother partook of that apple!
B. F. H. P.

MY LADY IN MARCH.

I.

She loves to laugh, she loves to sip
The joy of life with dainty lip;
Each day fresh springs arise.
She lets the frolic, scampering air
Make crested wavelets of her hair,
Dilate her sea-blue eyes.

II.

Sweet flowers blow at her command;
She tends them with a gentle hand,
All versed in garden-lore;
Nor plucks a bloom to cast aside,
Or deck her beauty's fair Springtide,
An hour, perchance, no more.

III.

All creatures hearken for her tread,
Shy beasts, winged lover overhead,
Snug hid, where none may spy;
And, answering to my lady's call,
Each in his tongue, a willing thrall,
Makes greeting; dare not I?
R. J. M.

EBB-TIDE.

I.

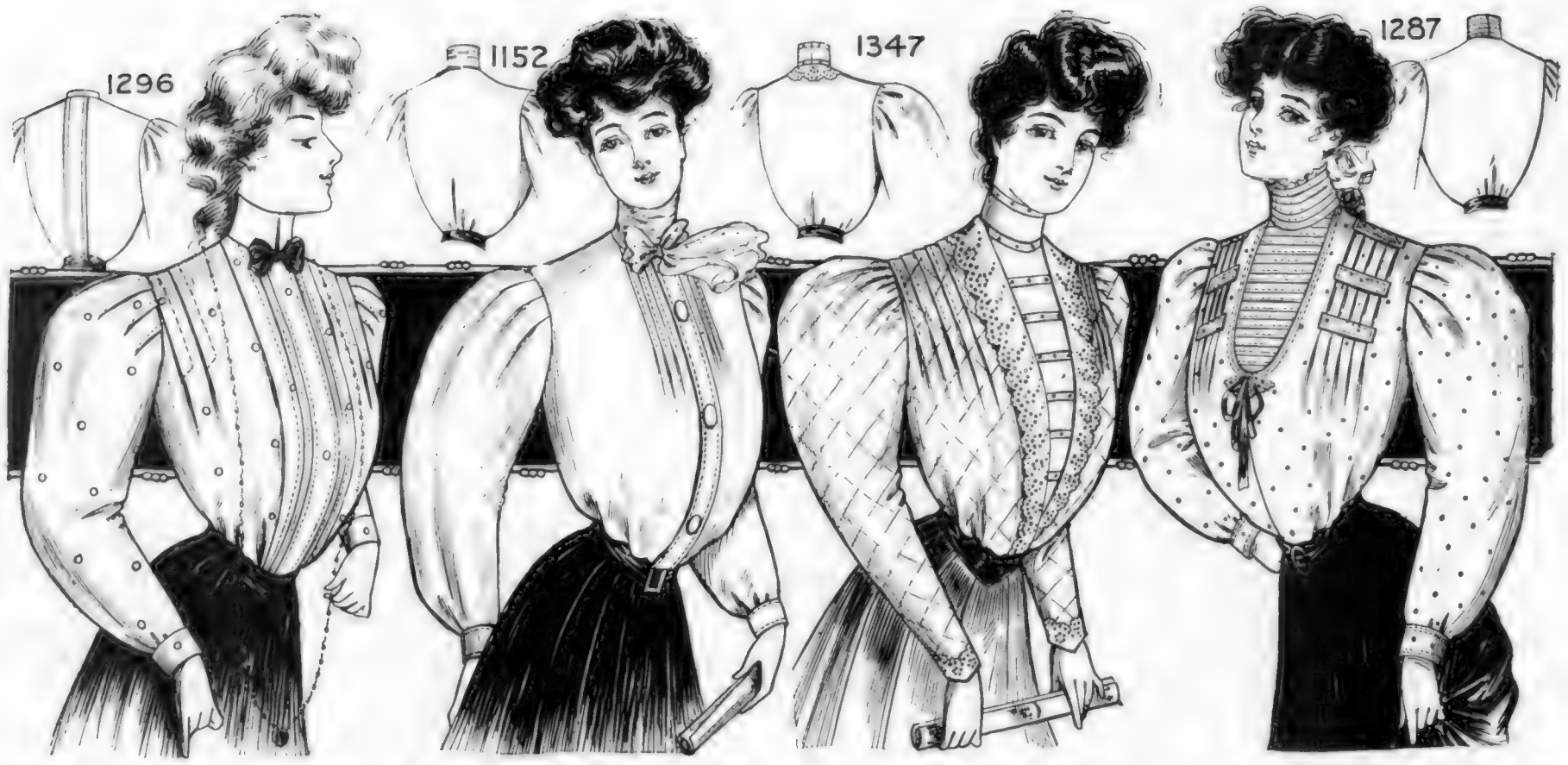
At lowest ebb the water lies,
Lapping the sea-weeds' tangle;
The seagulls, crying plaintive cries,
Hover and swoop and wrangle.
The laggard wind is hushed asleep
Where drowsy dreams o'ertake him;
The longing wavelets landward creep,
Too faintly to awake him.

II.

O waves that yearn for smiting wind,
O heart that craves emotion,
Too soon a force no will can bind
Shall waken heart and ocean.
Here where the sea-wrack lies unstirred,
And sea-birds hover screaming,
A might of passion shall be heard,
Dispellent of your dreaming.

III.

Shall it be well, O heart, O sea,
This crash of vexed endeavor?
What wreck on shattered coasts shall be,
What landmarks gone forever!
What profit? Yet a wind at eve
Shall sink to crooning dirges,
And sunset after storm shall leave
A glory o'er the surges. A. L. S.



No. 1296. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.

No. 1152. Ladies' Shirt Waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.

No. 1347. Ladies' Surplice Waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.

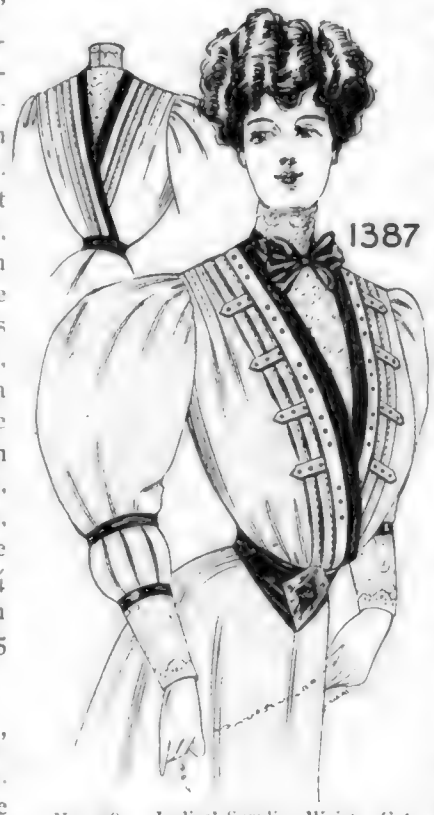
No. 1287. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents

THE NEWEST SHIRT-WAISTS

No. 1296. Ladies' Shirt-waist. This waist may be made with or without a lining, as preferred. If washable material is used, of course no lining is necessary. As shown, it is developed in dimity, in a ring dot effect. The front and back are plaited at the centre to form a triple box-plait, and side-plaits are arranged at each shoulder. Dart tucks are used instead of gathers for the sleeve fullness at shoulder and wrist. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 2¾ yards of 36-inch material. Price, 15 cents.

No. 1394. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents

No. 1152. Ladies' Shirt-waist. A simple shirt-waist suitable for embroidering, developed in white soiesette. There is a box-plait at the centre front, with tucks each side, stitched to the bust. The sleeves are in bishop style, gathered into a small cuff. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 4¼ yards of 27-inch material. Price, 15 cents.



No. 1387. Ladies' Surplice Waist. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price 15 cents.

No. 1347. Ladies' Surplice Waist. The fashionable Grecian voile was used in the development of this waist, which has a chemisette crossed by bands of narrow insertion, from which revers of broderie Anglaise are turned back. The shoulder tucks are stitched to yoke depth, and two styles of sleeve are given—leg-o'-mutton and bishop. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 4½ yards of 32-inch material. Price, 15 cents.

No. 1287. Ladies' Shirt-waist. A decidedly pretty shirt-waist of Fil de Soie in a dotted effect, with a chemisette of white batiste, tucked crosswise. The tucks that are arranged at each shoulder in front, are crossed by stitched straps. There is a French back, and the bishop sleeves are gathered into a cuff. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 3¾ yards of 27-inch material. Price, 15 cents.

No. 1394. Ladies' Shirt-waist. The double box-plait on the front of this shirt-waist would give a decidedly handsome effect if embroidered in a spray of flowers, or any conventional design. White linen or madras would be suitable for its development. It has a French back, and there are broad tucks arranged at each shoulder, stitched to yoke depth. The sleeve fullness is held in with vertical tucks at the wrist, and a small cuff is used as a finish. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3 yards of 36-inch material. Price, 10 cents.

No. 1387. Ladies' Waist. Surplice effects are much favored for the Spring, and the waist shown, which is developed in the new Grandmother silk in a deep plum color, displays a surplice crossing front and back, filled in with a pointed section of Lierre lace. Plum-colored velvet and mauve taffetas are used effectively as trimming. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Size 36 requires 6 yards of 20-inch material. Price, 15 cents.

No. 1384. Ladies' Shirt-waist. Mercerized poplin was used for this smart shirt-waist, which crosses in surplice fashion over a plaited chemisette. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3½ yards of 36-inch material. Price, 15 cents.

No. 1384. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents

The Apple of Paris.

Readers of the PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose stamped envelope for reply and state page and date.

Women nowadays are giving such decided consideration to the causes and the preservation of their beauty that everything touching upon that subject is of interest to them. To be sure, our mothers and even our great grandmothers did not disdain the use of mutton tallow and certain herb teas for clearing the complexion of blemishes, but nowadays we hear so much about physical culture and face-steaming and massage creams, as well as the positive effects resulting from their use, that we are obliged to take notice or to fall very far behind in the march of modern events. A reliable physician has recently promulgated a theory in regard to wrinkles which is, at least, original. He says that all wrinkles result from imperfect rest while asleep, and that if our beds were not improperly made the skin would not wrinkle in the way that it does, this condition not being warranted by time alone. Sleep, to be truly beneficial and restful, should be taken on smooth, level mattresses covered with unwrinkled sheets, and, most particularly, on clean pillows; by which was not meant merely clean pillow-cases, but clean contents to the pillows—fresh feathers. It is well to know that good sleep and health are dependent upon the sanitary condition of the pillows on which we repose. Feathers that have been long in use absorb oil from the heads and perhaps disease, necessitating their frequent renovation. The physician mentioned advised that this renovation should occur at least once a year.

* * *

An oily skin may be relieved of that difficulty if the following preparation is applied two or three times a day: Mix together one ounce of distilled water, two grains of sulphate of zinc and eight drops of compound tincture of lavender.

* * *

Undoubtedly adults eat too much by half. Persons who diet for health or the reduction of flesh are astonished at an improved condition upon less than half of the quantity of food previously consumed. Far better is it to diet one's self and take regular exercise, than to indulge in drugs, etc., for the reduction of the too solid flesh. An excellent bill of fare for any one desirous of reducing her adipose tissue is a few grapes half an hour before breakfast and a cup of hot water. For breakfast two tablespoonfuls of oatmeal with one orange cut up in it. No sugar, milk or cream. At noon four slices of crisp toast, nicely salted. No butter. One hour later, two small glasses of grape juice. For evening dinner, three lamb chops, celery, spinach or lettuce, and dry toast. Stewed prunes for dessert. One hour later a glass or two of grape juice. About three pints of water may be taken between meals. This cleanses the system and does not increase flesh. Lean beef may be substituted for the lamb. This sounds like very little to be taken, but it is all that is actually necessary to keep one healthy who wishes to reduce flesh. Daily exercise is essential.

* * *

The eyebrows are important elements of facial beauty and should be carefully looked after. To make them grow, brush them for several minutes every night with equal parts of alcohol and castor oil. For the eye-lashes, rub them often with diluted witch-hazel. It is said that strong sage tea will darken the eyebrows, and is also an excellent hair tonic, when a spoonful of alcohol for every pint is added.

* * *

Regular features are certainly most desirable, brilliant eyes and beautiful hair are the prominent charms of womankind, but there is nothing that attracts more than a pretty smile, disclosing perfect teeth, "like the sun bursting through the draperies of dawn." There is a preparation which is said to be an absolute preservative of the teeth, and as it can be obtained by mail, a sample being sent free upon application, its supremacy is assured. The woman who would be beautiful should inquire further.

* * *

Freckles on the hands are frequently an annoyance and disfigurement. A pleasant application for their removal may be made by mixing together one ounce of lemon juice with one pint of rose water and one ounce of alum. This should be applied with a soft cloth or sponge several times during the day.

* * *

It is said that cucumbers cut in strips and bound against the skin of a face that has been tanned will restore it to pristine whiteness. From ancient times, by the way, we have been told of the efficaciousness of the cucumber in bleaching and restoring the complexion, and many face-creams are founded on this belief, so that an attempt of this sort substantiates an hypothesis. Another method for whitening the face and neck employs tincture of benzion, which has been handed down from the remote past as a great beautifier of the complexion:—Mix four grains of tincture of benzoin and five hundred grains of rose-water. This should be applied with a sponge.

* * *

Daintiness in toilet appointments is quite as important as daintiness in attire, and everything that tends towards this object in a woman's daily life is to be approved. There are many women who suffer from extremely sensitive feet, and there is a chemical soap which is said to afford absolute relief from that itching, aching and burning which is so intolerable. When the feet are tired and swollen, there is said to be perfect ease after bathing with this admirable soap, and as it can be procured by mail, it is a great convenience.

* * *

A soft, white hand is the *sine qua non* of an attractive woman, and an excellent preparation or jelly for achieving softness and whiteness may be made by the following rule:

Soak thirty grains of gum tragacanth in seven ounces of rose-water for three days, strain through cheesecloth, and add one-half ounce of alcohol, one-half ounce of glycerine, and one teaspoonful of pure borax. A few drops of oil of neroli will impart a pleasant odor. Use several times a day, and before retiring.

Indian-meal soap and vinegar make a fine mixture to remove every particle of dirt from the hands, and that is a beginning towards the whitening process.

* * *

Round, well shaped arms may be obtained through physical culture. One set of exercises alone should never be used, because this will develop only one or more muscles at the expense of the rest of the arm. Have the exercises arranged so every muscle is brought into play. Various exercises have been given from time to time in these pages, and they will all be found excellent for the purpose. The punching bag is an admirable arm and chest developer.

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DR. T. FELIX GOURAUD'S ORIENTAL CREAM, OR MAGICAL BEAUTIFIER

Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 56 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the haut-ton (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream,' as the least harmful of all the Skin preparations." For sale by all Druggists and Fancy Goods Dealers in the U. S., Canada and Europe.

Purifies as well as Beautifies the Skin. No other cosmetic will do it.

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has been used in our own operating rooms for years with the most wonderful results in beautifying the skin. It removes wrinkles, fine lines, freckles, tan, pimples and blackheads; nourishes the wasted tissue and restores the skin to perfect health, making it soft, white, clear and beautiful. It is not a cosmetic, but a natural skin food, made of the purest vegetable materials. Thousands have used it with complete satisfaction. Regular $1.50 jar sent postpaid for $1.00. Sample FREE. Write today.

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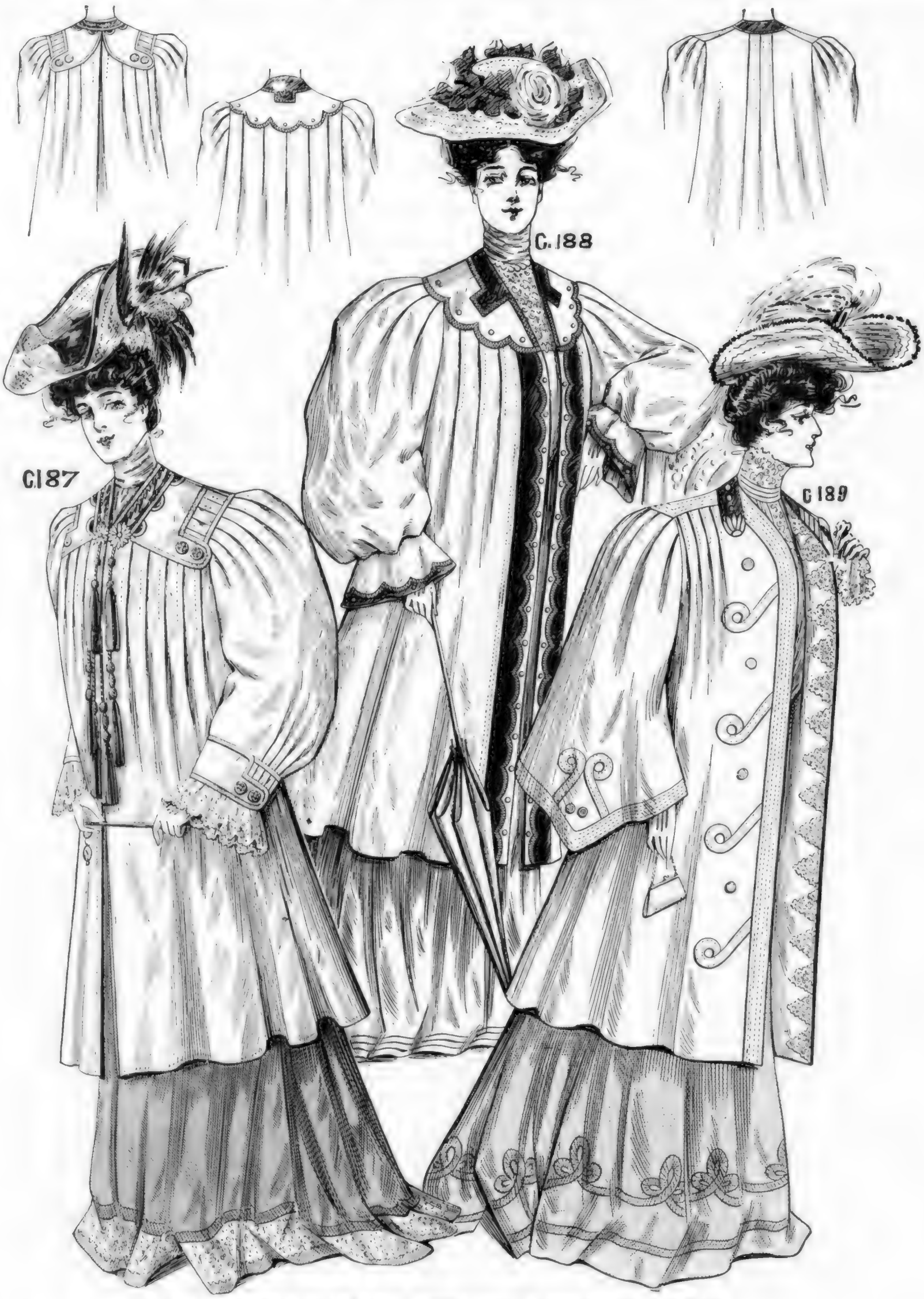


HANDSOME WRAPS FOR AFTERNOON AND EVENING WEAR.

Pinned Paper Patterns of the Above Designs—$2.00 each, in Stock Sizes. Cut to Special Measure, 50 cents extra.
These Models are Not cut in Tissue Paper Patterns.

No. C187. The new chameleon silk in an exquisite shading of tan and lilac is shown in this wrap, which is plaited front and back to a yoke, that is cut out slightly at the neck and is framed in a band of heliotrope velvet, embroidered in self color, and finished with a handsome cord and tassel ornament. The sleeves are plaited at the top, and the plaits are brought up on the shoulder.

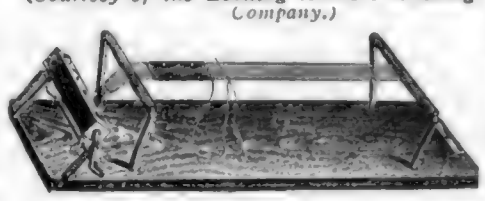
No. C188. A handsome wrap of biege broadcloth, which is plaited below an applied yoke, scalloped on the edge, and trimmed with braid and gold buttons. The neck is finished with brown chiffon velvet and braid. A band of brown velvet, scalloped and trimmed with braid and buttons, makes an effective decoration for the fronts.

No. C189. Silvery gray chiffon cloth was chosen for the development of this model, which is laid in plaits at each shoulder and at the centre back. A wide stitched band of the cloth is applied to the front edges and the pagoda sleeves, and narrow bands in a scroll design make an effective decoration.

Beadwork, Ancient and Modern

(*Courtesy of the Evening Hours Publishing Company.*)

IT is clear that beadwork has come to stay and it is most interesting to note the remarkable growth of the bead business during the past year; therefore, since beadwork is to become another woman's industry, limited in its possibilities only by her ingenuity and originality, it is well to give it attention.

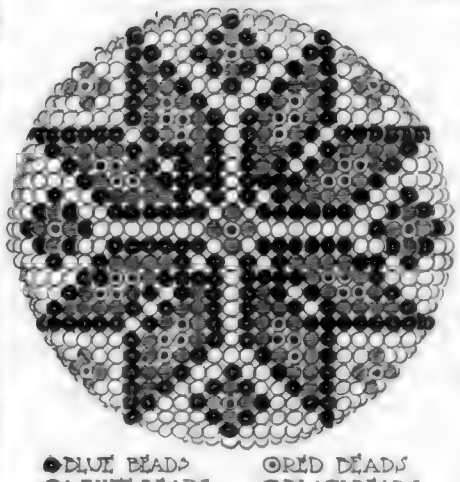


MODERN LOOM FOR BEADWORK.

Dental floss linen thread, wax, No. 12 needles, milliner's needles and spool wire are all one needs with loom and beads to start in weaving.

With little fifty-cent looms and fifty cents worth of beads to start on, numbers of girls are making the beginning of a profession in beadwork.

As for threads, some persons prefer the French lace thread for woof strands in weaving, others, the numbered linen thread or a good cotton No. 000. The warp thread must be one-half again as coarse as the woof, say No. 60 for warp and No. 90 for woof. When the background is colored, D buttonhole twist for the warp and A sewing silk for the woof is advisable. In looms the simpler is the better choice.



● BLUE BEADS ⊙ RED BEADS
○ WHITE BEADS ⊜ BLACK BEADS

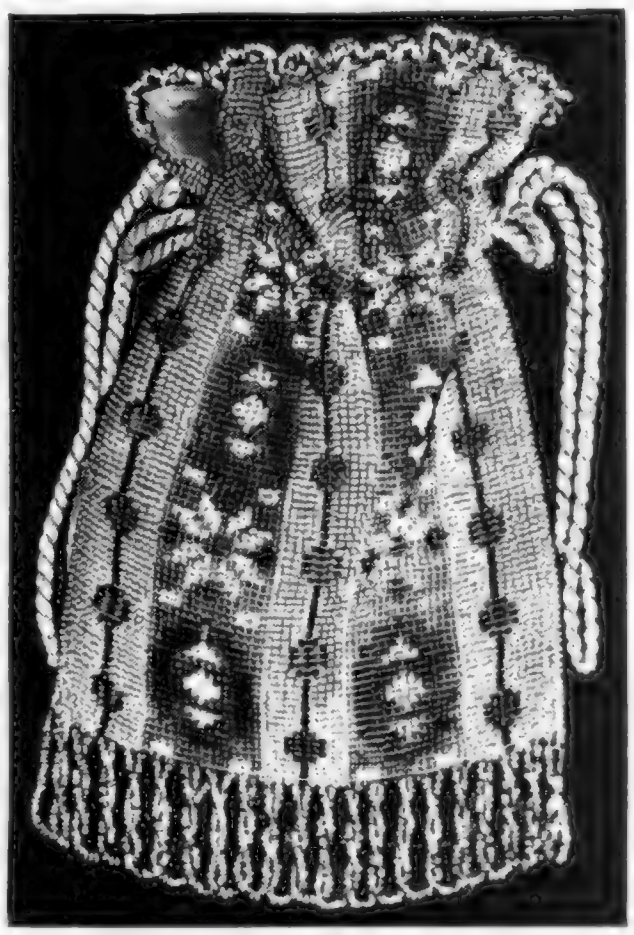
TAM O'SHANTER COIN PURSE.

In working with beads, it is well to know a trick the Indian women have. They dip their needles into water before slipping them through the beads. The moist needle holds the beads, so that a great number may be put on the needle before it is necessary to pull the thread through, and this saves a good deal of time.

A charming purse for small change is made of beads crocheted, knitted or sewed to a canvas foundation. It is three inches in diameter and has a flat circular top of repoussée silver. The pattern is an eight-pointed star of turquoise, coral and black on a white ground, and the touch of sombre beads gives to the other colors a vividness truly Oriental.

For opera-glasses, the card-case, handkerchief or small fancy work there is a bag which requires no addition of metal clasps to complete it. The illustration serves to give an idea of its form. It is six inches wide by eight deep. The colors in the two elaborate stripes on either side are silver, emerald, ruby and white. The alternate stripes are of ultramarine blue and gilt on a white background. At the bottom of the bag is an interlaced loop fringe, one inch in depth, formed of beads of all the colors used in the design. At the tops loops of eight beads each are sewed where the beadwork meets the white silk lining. A white silk cord run through a casing two inches from the top closes the bag.

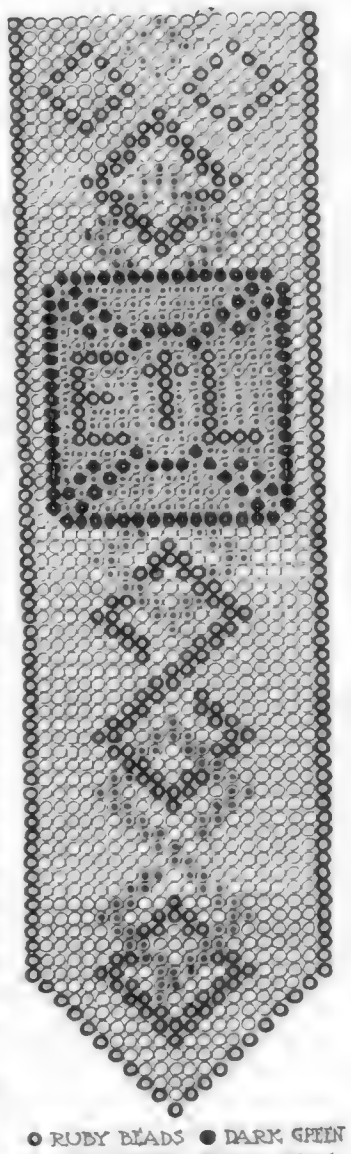
ANTIQUE ENGLISH BEAD BAG WITH FRENCH MOUNT.



A DAINTY BEADWORK OPERA BAG.

The Epworth League fob is an example of the popular emblems in beadwork. The color chosen for the background in this design is a clear light green. The single row border is of ruby beads, as are also the initials and parts of the pattern.

The beads which edge the cross are dark green, and the body of the cross, gold. The completed fob is so handsome that any beadworker who chooses to follow this design will have no trouble in selling her work. Many other emblematic designs are available.



● RUBY BEADS ● DARK GREEN
○ LIGHT GREEN ⊙ GOLD BEADS

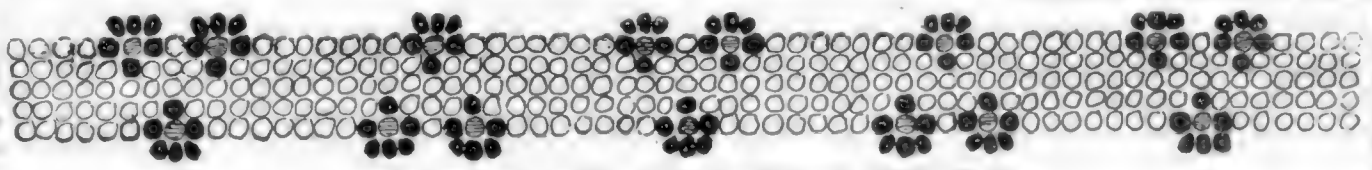
EPWORTH LEAGUE FOB.

There is sufficient variety in the different styles of beadwork to make it both educational and interesting. The articles may be woven on a loom, or with a needle and thread; they may be of canvas with each bead sewed on separately; or they may be strung on purse silk and crocheted. The beads come in such a variety of colors that the combinations are endless and beautiful.

In the making of bead necklaces, the fashion for this season copies the antique. The ancient Egyptians made chains and necklaces of rough hewn turquoise and lapis lazuli, using cat's-eyes and colored jewels by way of contrast. The modern bead-worker copies their designs, and many a belle of 1905 wears a necklace which Cleopatra would not have found curious.

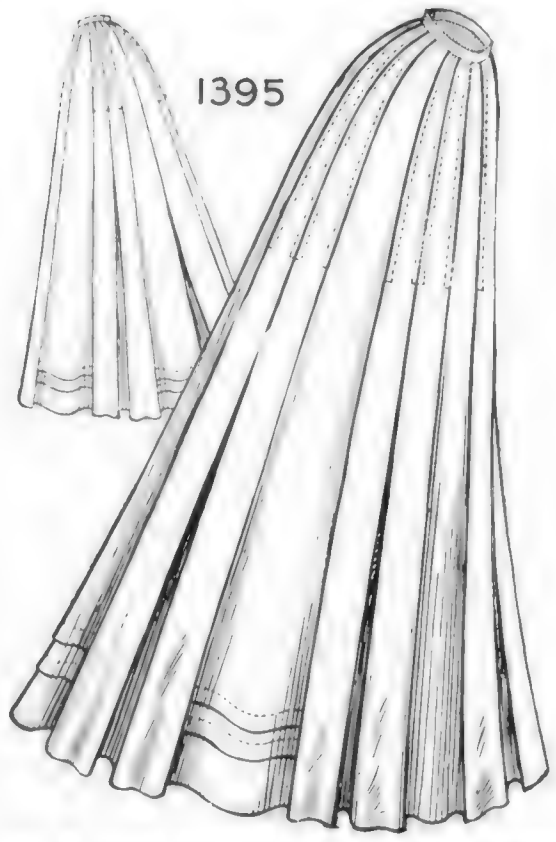
On the newest style bead loom a single strip of beading can be woven of any desired width, so that a hand-bag may be all one solid piece. Many ladies prefer to weave narrower strips and sew them together when completed.

Bead-weaving, while no more difficult than bead-stringing, is, of course, more tedious to do, and it is well to start a child worker on something which grows rapidly under the fingers. For this purpose nothing could be more desirable than a daisy chain. To make a daisy chain half a bunch each of tiny emerald and opaque white beads of a larger size are needed. As children are likely to knot their thread, it is a good plan to wax it. To make the chain thread eighteen green beads, and then eight white ones. Pass the needle down through the first white bead again, thread it through a yellow bead and pass it through the fifth white bead. This completes one daisy, and after it is completed, the design is repeated from the beginning till the chain is of the desired length. Such a chain as this is as dainty as can be imagined.



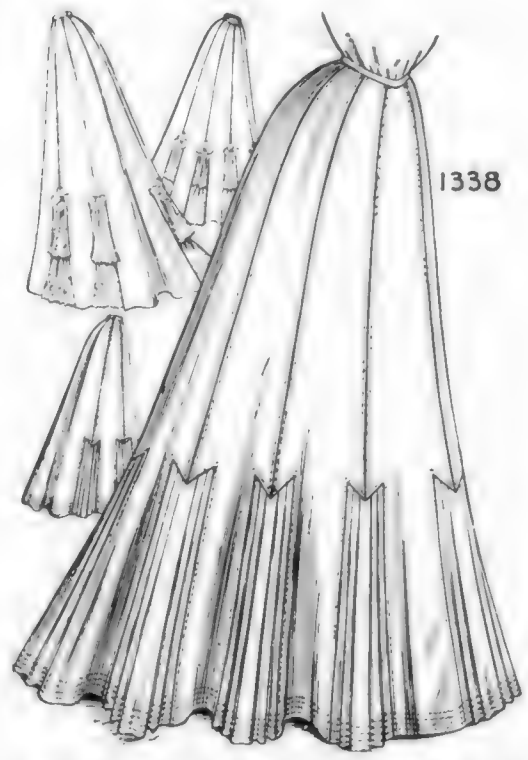
FORGET-ME-NOT CHAIN. BLUE, WHITE AND SILVER BEADS.

Smart Walking Skirts



No. 1395. Ladies' Box-plaited Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

No. 1395. Ladies' Box-plaited Skirt. This is an advance Spring model, developed in army blue Panama cloth. It is cut in thirteen gores, and is laid in box-plaits in groups of two, with the plain intervening gores tucked at the foot. The plaits are stitched down to slightly below yoke depth, and flare out gracefully. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Size 24 requires about 7 yards of 52-inch material. Price, 15 cents.



No. 1338. Ladies' Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

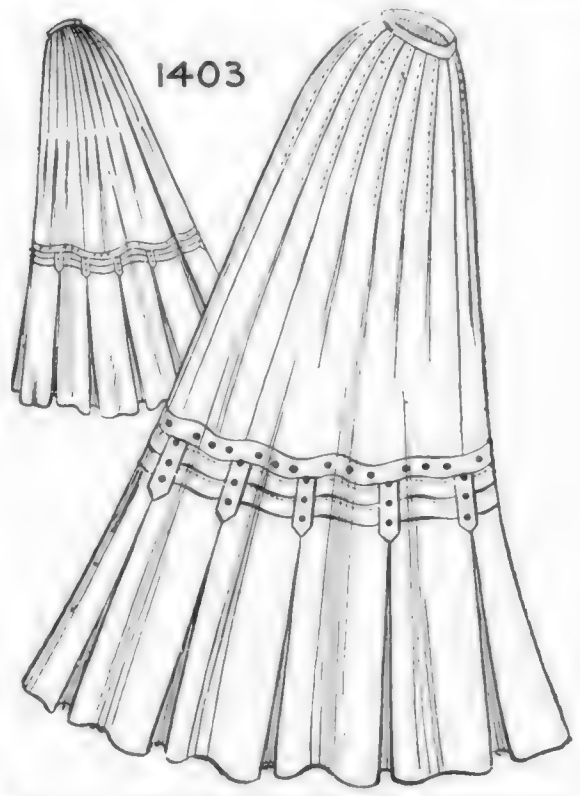
26, 28 and 30 inches, waist measure. Size 26 requires 4 yards of 54-inch material. Price, 15 cents.

No. 1338. Ladies' Skirt. Grecian voile was used in making this handsome skirt, which is cut in nine gores, that are stitched in slot seam effect, with plaited sections inserted below the knee. Shirred fans of lace or silk could be used instead, if preferred. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 4½ yards of 54-inch material. Price, 15 cents.

No. 1390. Ladies' Skirt. A modish skirt of lizard-green mohair, which is made with eleven gores, that are stitched in lap seam effect, and are cut in points on the lower part. There is

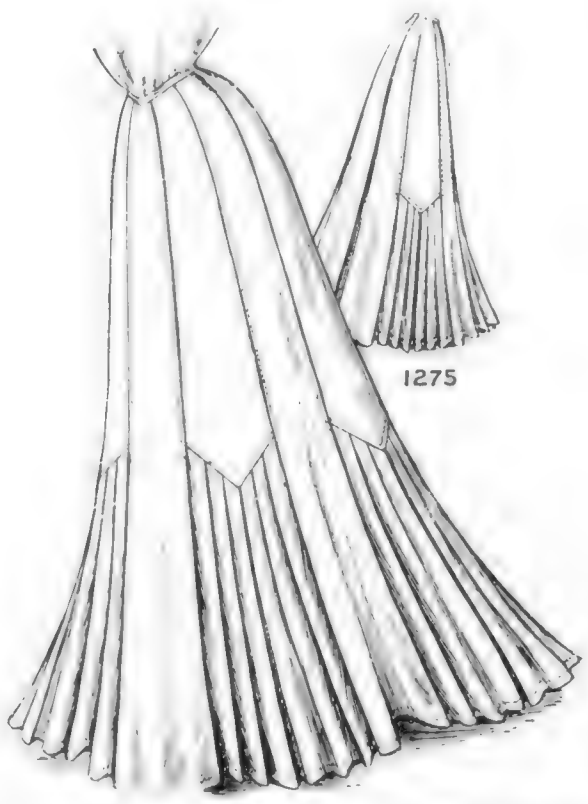
Size 26 requires 4½ yards of 54-inch material. Price, 15 cents.

No. 1403. Ladies' Skirt. One of the newest skirt models is shown in this illustration, which is developed in black chiffon broadcloth. It is cut with six gores, with a seam down the centre-front, and has the waist fullness arranged



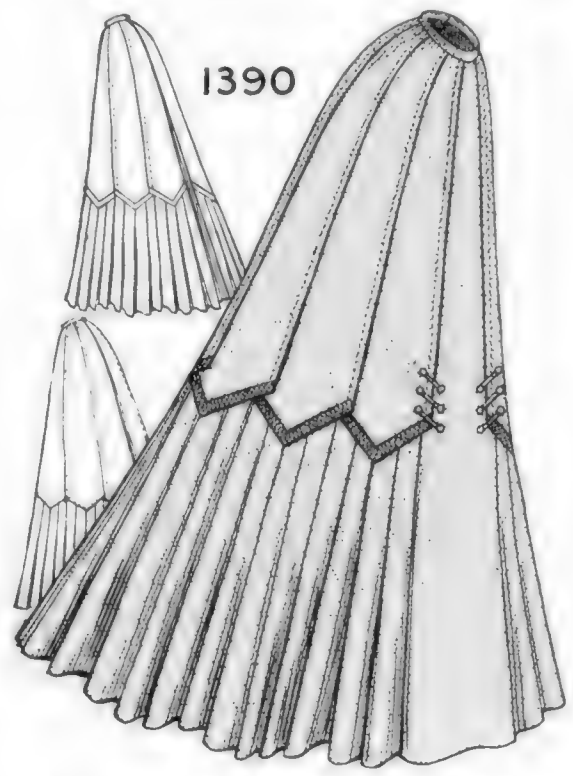
No. 1403. Ladies' Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

in tucks stitched to yoke depth. It is tucked on the lower edge, and is lengthened by a box-plaited flounce. A bias fold and tabs of white silk with a black dot, make an effective decoration. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Size 26 requires 5½ yards of 48-inch material. Price, 15 cents.



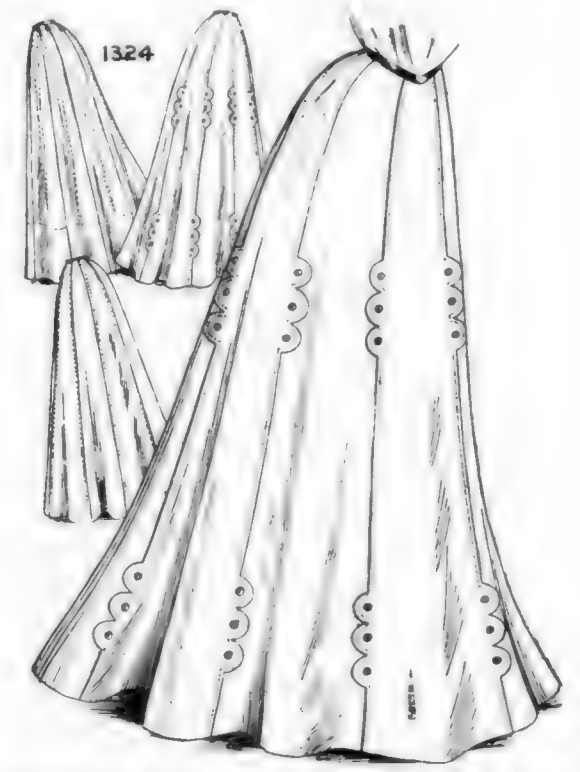
No. 1275. Ladies' Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

No. 1275. Ladies' Skirt. The width at the lower part of the skirt, which is such a feature of the newest models, is given to the one illustrated, by means of plaits that are inserted below the knee. The skirt is made of light-weight Spring suiting in shades of gray, and is cut in nine gores, with an inverted plait at the back. The pattern is cut in sizes 22, 24,



No. 1390. Ladies' Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

a panel front gore, at each side of which is arranged a deep side-plaited flounce that lengthens the sides and back, and gives the requisite lower fullness. The flounce has a heading of black braid. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure.



No. 1324. Ladies' Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

No. 1324. Ladies' Skirt. Copper-brown serge was used in making this skirt, which is cut in eight gores, that widen out into scallops just above the knee and hem. The skirt is perforated for a flounce adjustment if that is preferred. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 5 yards of 48-inch material. Price, 15 cents.

The National Costume of Russia.

By Sophie Borovinski.

THE CZARINA

IN NATIONAL COSTUME WORN AT THE CORONATION OF THE CZAR.

THE GRAND DUCHESS XENIE.

THE GRAND DUCHESS MARIE.

THE eyes of all the world are directed to Russia—her ruler, her soldiers, her institutions, crimes, disasters and shortcomings—at the present time, and the individuals, both men and women, who make up the population of her cities and her barren wastes are frequently the theme of public mention.

Russian women of the nobility and of the better classes generally, are ambitious of education and possessed of a fair portion of social charm. As linguists they are exceptional, and not infrequently speak two or three other languages, beside their own, fluently. In matters that chiefly interest men—politics and agriculture, for example—they take a lively interest, and in mathematics, music and art, some of them have attained a high degree of perfection. Many of the Russian women of the educated classes are charming as companions—vivacious and responsive—and executive in an unusual degree.

The women of the peasantry, on the other hand, are industrious and thrifty. Even in remote portions of Siberia they manufacture their own clothes and those for their children without patterns and with much originality, achieving very creditable results. In this respect, indeed, they show rather more invention than the women of any other nationality.

The illustration given on this page depicts the national court costume of Russia as it was worn by members of the royal family at the coronation of the present Czar. Relieved with rare lace and gold embroidery bestudded with jewels, the effect as worn was exceedingly beautiful and the precious metals cunningly inwrought with gems which form the diadems that accompany these gorgeous robes made a blaze of varicolored brilliancy upon the heads of the fair wearers.

St. Petersburg and Moscow represent the two extreme classes of Russians—the former including the descendants of those who followed Peter the Great in his ambitions, and the latter embracing the Slavic element devoted to the memory of a glorious past, when the Czar was in truth the Moujik's "little father."

The moujik is often referred to as the corner-stone of Russia, but he is not prepossessing. To a looker-on, he seems to be only a stupid creature whose principal occupation is praying before the shrines at every street-corner. In this, however, he is not alone, for all classes of society perform similar devotions. Brilliantly uniformed army officers and ladies of the highest rank feel it no diminution of their personal dignity to kneel and kiss the pavement before some cherished ikon, greasy and smoke-begrimed.

The Russian Empire of to-day is an evolution from barbaric conditions that swayed her people under the former Czars and a certain famous (or infamous) Empress, whose power was paramount. These hereditary instincts are not obliterated, but merely mitigated by contact with other civilized nations.

It is through her great writers, Turgénieff, Tolstoi and others that we have come to understand the national traits and peculiarities of her women and to appreciate the facts that have led up to the present revolutionary condition of affairs, of which no man can predict the outcome.

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6 Bedding Geraniums ..... 25c.
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8 Many-colored Coleus ..... 25c.

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GEORGE FROST CO., Makers, Boston, Mass., U.S.A.

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HANDSOME STREET GOWNS.

Pinned Paper Patterns of the Above Designs in Stock Sizes—Jackets, $1.50; Skirts, $1.50. Entire Costume, $2.50. Redingote, $2.00. Cut to Special Measure, each, 50 cents extra. Nos. 1385, 1236, 1392, and 1253 are cut in Tissue Paper Patterns. Price, 15 cents for each number.

No. C204. One of the newest redingote models, developed in black Grandmother silk, with revers extending to the waist-line of white moiré, edged with a bias fold of black chiffon velvet, and studded with jet nail heads. Tucks, stitched to yoke depth, are arranged at each shoulder in front, and the waist portion blouses slightly all around. The sleeves are in leg-o'-mutton style. The skirt is adjusted to the waist with several rows of shirring, and hangs in long, graceful lines. This model may be worn as a separate coat, or as part of a costume, with a skirt to correspond.

Nos. 1385-1236. A simple but decidedly smart gown of shadow checked mohair in black and white, overshot with heliotrope. The coat is fitted snugly to the figure, and has two breast pockets. The waistcoat and collar are of white cloth, studded with cut steel cabochons, and a fold of black messaline edges the collar and coat fronts. The sleeve is severely plain, and of moderate dimensions. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1236**) is untrimmed, and is cut in seven gores, with an inverted plait at the back. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches, waist measure. Price, 15 cents.

Nos. 1392-1253. This is a becoming gown, developed in russet brown drap d'été. The coat is one of the latest blouse models, having the shoulder and waist fullness arranged in dart tucks. It is cut down quite low in front, and has a narrow waistcoat of black satin, edged with a fold of almond-green cloth. The girdle is of black satin, which is used in combination with the green cloth for the cuffs and neck finish. A peplum postilion completes the coat. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1253**) is stitched in panel effect, with an inverted plait at the back. Below the knee, box-plaited sections are inserted, which are headed by bands of almond-green cloth and black satin. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price, 15 cents.

St. Patrick's Day Diversions

THE social celebration of the evening of St. Patrick's day is an opportunity for utilizing one's knowledge of Irish history, legend and poetry, and a clever hostess is capable of making a most successful affair of it, by merely devoting a little time and forethought to the details.

Last year, on this anniversary, a friend of mine, who is a woman of invention, determined to do something a little different from what any one else had done, so she sent out green invitations, marked in silver ink and bearing the Irish harp in one corner. These were placed in white envelopes and were sealed upon the reverse side with a shamrock impression on green wax.

Those who received them were invited to appear at her house on the date named in a costume representing some well-known Irish character in fiction or poetry, and they were further requested to bring an example of Irish wit embodied in verse, or what is known as a "Limerick." These were to be offered in a competition for prizes, as was subsequently done.

The house was elaborately trimmed in green—not only with garlands of evergreen, but with decorations of green cheesecloth and green tissue paper. The hostess herself received in an Empire gown of grass-green silk with her hair arranged quaintly and a diaphanous scarf around her bare shoulders, somewhat in the style of a lady in Thomas Moore's day, when he wrote, "Believe me if all those endearing young charms."

There was Irish dancing, jigs and reels—real jigs, too, danced by people who knew how—to all sorts of old Irish tunes, "Wearing of the Green," "Money Musk," "Pop Goes the Weasel," "Killarney," "Kerry Dancing," and the like. The guests represented well-known characters, from fiction or history, such as "Rory O'More," "Kathleen Mavourneen," "Mr. Dooley," "Happy Hooligan," and many others.

It was an evening of fun and laughter and the supper was Irish, too; consisting of a roast pig with "praties" and other suitable accomplishments and "a rale good cup o' tay."

A sample of the nonsense embodied in the "Limericks" submitted is the following one, which took a prize:

There was a young maid of Kilkenny
Of charms she was conscious of many;
But her hair was so red
That the people all said
"Bad luck to the man who weds Jenny!"

A pleasant feature of the evening was the singing of Irish songs with a harp accompaniment—"The Last Rose of Summer," "Bendemere's Stream," "The Harp that Once Through Tara's Halls," etc. Immediately upon the arrival of the company, each guest was requested to kiss the Blarney Stone, which was set up in one corner, and the result was apparent immediately in their methods of speech.

A GREEN LUNCHEON

The round table decorations for such an affair should be all of green, or perhaps of green and white. The asparagus fern intermingled with Roman hyacinths (as illustrated on another page of this number) would make a charming centrepiece for such an occasion. Place two strips of wide green satin ribbon crosswise on the damask cloth and overlay them with Battenberg lace scarfs, with the centrepiece at the point of intersection. On the outlying portion place four Empire silver candlesticks holding green candles and green and silver shades. Rolled wafers tied with green ribbons and small silver dishes holding green bonbons would be ornamental and pretty placed here and there on the cloth. Or a charming suggestion would be to put six of these candlesticks at intervals around the table, inside of the places or covers, and suspend a rope of smilax in festoons from one to the other, making a continuous decoration.

The place-cards might be painted with shamrocks by the hostess. The following appropriate menu might be served:

Purée of Green Peas
Salmon Croquettes with Parsley Sauce
Broiled Spring Chicken
Brussels Sprouts Parisienne Potatoes
Sweetbread Salad served in Cucumbers
Pistache Icecream in Harp Form
Shamrock Cakes with Green Icing
Crême de Menthe
Coffee

The color scheme of such a luncheon would be enhanced by the use of china profusely decorated in green, and of green liqueur glasses.

THE FIRST SNOWDROP.

From earth's far, sheer heights a desolate wind
Began to blow
O'er dreary places where weary feet
Should one day go;
And the land to Eden's close-guarded gate
Lay deep in snow.

And Eve looked over the wan, icy stretch
Till courage died:
Recalling the blossoms of Paradise—
"Pity!" she cried;
"Is there never a blossom on all the earth
So chill and wide?"

"I am all unworthy of Eden's flowers
Of perfect grace;
Yet if some lowlier blossom might spring,
Fitting this place,
What promise to my heart would pass
From its tender face."

And the Angel of Blossom drew near and heard,
For love compels;
And he touched the flakes of the falling snow—
Lo! they were bells
Of daintiest blossom abloom by the edge
Of chilly dells.
And Eve, kneeling low on the earth she had cursed,
Drank with her eyes
That meek, sweet braveness that blossomed beneath
Ungenial skies—
That brave, meek sweetness that promised earth more
Than Paradise.

J. A. A.

A BON VOYAGE PARTY

When a friend is about to leave for travel abroad or to take up life in a foreign land, it is a good idea to emphasize the event in a way that will leave a delightful mental impression after departure. A party that has Good Luck for its motif is appropriate and the invitations or decorations may include such emblems as the four-leaf clover, the merry-thought, and the horseshoe. In one corner of the invitation couch the request that each person shall bring an original toast to the departing guest of honor. Some of these, of course, will turn out to be very bad, and again others will be exceedingly bright and clever.

The emblems mentioned may be cut out of gilt cardboard and suspended on chandeliers, portières and curtains with good decorative effect, and artificial clover blossoms may be lavishly used. The chairs should be arranged in the form of a horseshoe, and clover-leaf souvenirs of green enamel may be given as prizes in a good-luck contest, for which the questions should be original, as, for instance:

1. What does dreaming of climbing a mountain prognosticate? High honors.
2. Why should a turkey always be in a good humor? Because it carries a merry thought in its breast.
3. How may a maiden bring a lover to her feet? By wearing a four-leaf clover in her shoe. And so on.

A horse-shoe hunt is a merry diversion and may be followed by prizes for the finders of the gilded ones. These should be hidden in the nooks and corners of only the downstairs rooms, and at a given signal from the hostess all should stop hunting and display the results of their search.

The refreshments may consist of something very simple, such as cider or ginger ale with sponge cake, followed by fruits, nuts and pop-corn crisps, or it may be an elaborate supper, according to preference. The toasts should be drunk in the beverages mentioned and the sentiments read by the hostess, black coffee being served by way of a "stirrup cup" to the departing one.

CHILDREN'S PARTIES.

"I don't care for parties," said a little girl of about eight summers not long ago. "The magicians all do the same things." Let us hope that there remain some children who may still find pleasure in the old games which delighted our childhood, such as Blind Man's Buff, Hunt the Slipper, Forfeits, Magical Music, Oranges and Lemons, Soap Bubbles, and, above all, the crowning delights of Hide and Seek, a game in which children of a much larger growth are often charmed to take part, under the pretence of "amusing the children."

Nothing is so dear to the heart of children as "dressing up and "making pretend," and much harmless amusement may be provided. I have heard of a "violet tea," in which all the invitation cards had bunches of violets. Everyone came wearing violets, the tables were draped with violets, and prizes, each with violets introduced, were given to those who produced the best collection of quotations about violets. This would be beyond children; but a flower tea, in which each child represented a different flower, might be very pretty. Another very good competition is to have a tray brought in with a number of small objects upon it. The child who can write down the greatest number of articles wins the prize.

Charming Evening and House Gowns

No. 1403. Ladies' Waist. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price 15 cents.
No. 1387. Ladies' Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.

Nos. 1387-1403. Ladies' House Dress. For this dainty gown, pale pink peau de crepe was used. The waist crosses in surplice fashion front and back, over a chemisette of Valenciennes lace, and the surplice is edged with maroon louisine. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1403**) is in six-gore style tucked on the lower edge, and lengthened by a box-plaited flounce. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. In the medium size, 16 yards of 24-inch silk will be required. Price of skirt pattern, 15 cents.

No. 1343. Ladies' Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.
No. 1337. Ladies' Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.

Nos. 1343-1337. Ladies' Evening Dress. A simple but pretty frock of pearl gray éolienne is shown in this illustration, the bodice of which is slightly décolleté, with a stitched band outlining the opening. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1337**) is made in one piece and is arranged in narrow box-plaits that are stitched in graduating depth slightly below the hips. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Eight yards of 44-inch material is required to make the dress in medium size. Price of skirt pattern, 15 cents.

Nos. 1345-1369. Ladies' Evening Gown. This charming gown is developed in white dotted net. The bodice has a square décolletage outlined with a band of lace galloon, and blouses slightly into a girdle of mauve louisine. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

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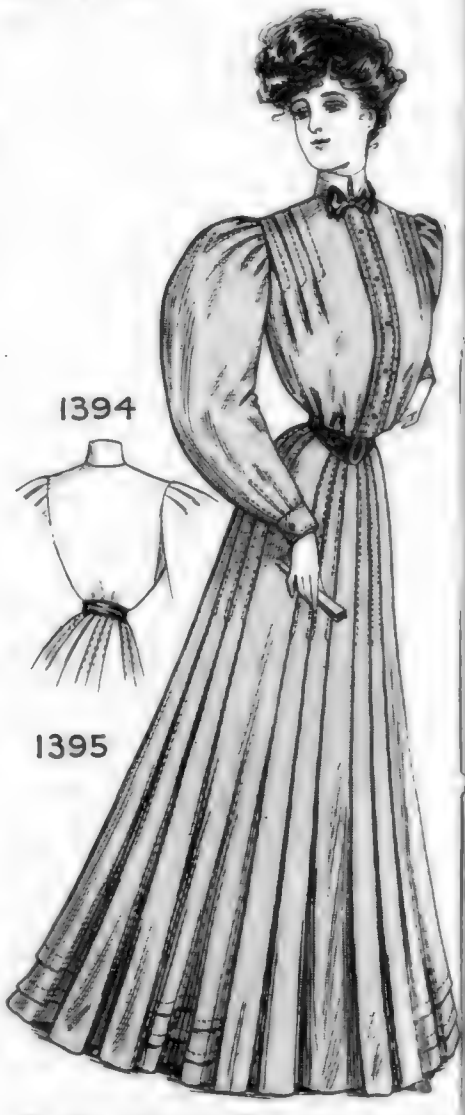
No. 1345. Ladies' Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.
No. 1369. Ladies' Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.

The Skirt (**No. 1369**) is in circular style, trimmed with three bands of lace galloon. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. For the medium size, 8 yards of 36-inch material is required. Price of skirt pattern, 15 cents.

Nos. 1394-1395. Ladies' Shirt-waist Suit. Vigogne, in tobacco brown, was used for the dress illustrated, the waist of which has plaits at each shoulder in front. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price 10 cents.



No. 1394. Ladies' Shirt-Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 10 cents.
No. 1395. Ladies' Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.

The Skirt (**No. 1395**) is cut in thirteen gores, and is box-plaited. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. To make the suit, 8 yards of 48-inch material would be required. Price of skirt pattern, 15 cents.

Comforts for the Sick

By Anna C. Willis

TO be able to provide alleviation for the invalid condition of a beloved relative or to offer a solace for the lonesome hours of a shut-in friend is the effort in so many households that any suggestions to this end are invariably welcomed. And, after all, how little there is that one can do!

A chair that is constructed upon the principle that "change is rest" is always a decided boon, and so many of these inventions are now provided by manufacturers that if one is prepared to make the outlay, one may secure an article answering all requirements, so arranged that it can be adapted to any position desired by its occupant, whether as an armchair in which to enjoy the luxury of reading, smoking, or ruminating under the most reposeful conditions, or as a couch which will provide alleviation in the physical weariness of illness or convalescence. Some of them are so con-

AN INVALID CHAIR WITH VARIOUS CONVENIENCES ATTACHED.

structed that by merely turning a small knob the chair (which is made in walnut or mahogany, and upholstered in tapestry, moquette, or morocco) can be adjusted to perfectly fit the person in any position, and to rock or remain stationary as desired. These have also an adjustable leg rest which can be arranged independently of the back or seat, and can be detached and used as a footstool or ottoman. The back, which is double-jointed, works automatically so as to take a horizontal or upright position or any angle between the two, and there are the further additions of an adjustable head-rest and what is known as a "fit-the-back" rest, the name speaking for itself as to the comfort afforded, especially to sufferers from spinal weakness. The height of the arms may be regulated as desired, or they may be altogether removed, and the chair made to do duty as a comfortable couch.

Another important suggestion is that of the bedside table, which, though designed primarily for the sick room, is endlessly useful for reading, writing, or playing games, or as an easel or drawing-table. It can be raised, lowered, revolved, or tilted in any way that will suit the need of the moment for a bedside or an ordinary table, the adjustment being effected by merely pressing a button. It runs on casters, and is so solid in construction that there is no fear of its being easily upset. A small additional shelf can be added for holding a lamp, a cup, or vase of flowers, and it is certainly a gift which would add in no small degree to the comfort of its recipient.

Those who lie in sleeplessness through the long weary night-hours, wondering as the time creeps slowly by how soon it will be morning, find a considerable pleasure in the little device representing the opaque dial of a clock and intended to be used as a shade to the night-taper on the gas. They are really time-keepers, of course, not merely ornamental dials, and have an arm by which they can be adjusted to the burner, the numbers of the hours being marked with distinctness and the movable hands being of rather exaggerated size.

Then, too, the little bed-room trays are pretty and useful. These are made of decorated china and consist of a tray, on which is standing a small ice-water pitcher, a candlestick, a box for matches and a tumbler. If placed on one of the bed-side tables previously described or on an adjacent tabouret during the night-hours it will be found a decided comfort to the invalid, who can thus be ready to strike a match to light the candle or procure a drink of water without calling assistance. And, by the way, such an equipment is incomplete without the accompaniment of a silver call-bell, for an invalid should never be forced to rely upon her voice in summoning attendants to her aid.

BEDSIDE TABLE ADJUSTABLE TO ANY HEIGHT.

Let me suggest that inasmuch as many invalids are forced to subsist entirely upon a milk diet, every receptacle in which it is brought to the bedside should be of exceptional beauty and scrupulous cleanliness even to sterilization. Never neglect the æsthetic side in serving the sick. The prettiest patterns of damask in napkins and cloth, exquisitely laundered, should always be chosen—it may mean a little additional trouble, but it pays in beneficial results—the clearest and daintiest glassware, most charmingly decorated china, your handsomest articles of silver. Use nothing cheap or common—the best is none too good for the use of your invalids, even if you have to wash the dishes yourself to preserve them from breakage at the hands of your kitchen minister.

It is a good plan if there is a medicine closet in the bed-chamber to have one large shelf neatly arranged as a miniature pantry and keep here the smaller articles, instead of carrying them up and down stairs with every tray. For example, the sugar-bowl, pepper and salt bottles, napkin in the ring (for unless the invalid is helpless in the matter of eating one clean napkin a day ought to suffice), with additional spoons, knives, forks, plates, and saucers for use when required, thus obviating trips downstairs for forgotten articles. Here, too, may be stored the box of crackers, the fruits (which should always be kept out of sight in a sick-room) and the covered receptacles for milk, if a milk diet is advised, except in Summer, when an ice-box is the only suitable place for it. A jar of orange marmalade and such bottles of wine or other liquors as may be deemed necessary, might also be appropriately stored away on this dark shelf, to be handily obtained when necessary. Such a pantry-shelf should be neatly covered on walls and floors with fresh white oil-cloth and washed out frequently with hot salted water to prevent ants or flies from feeling at home within its sacred precincts.

Pillows stuffed with fragrant balsam are invariably appreciated by invalids, and, if they are women and their fingers are not disabled, it is dainty needlework for them to make the pretty things themselves. A number of such pillows are always useful. They may be stuck under the portions of the body to relieve the pain—to ease an aching elbow or an enlarged joint, perhaps—or for use in a hammock, where their aromatic pungency has a soothing effect on the nerves. Which leads me to say that a pretty hammock (and, pray, let it be pretty) is not out of place in an invalid bedroom and may be appropriately swung across one corner, where its use will prove a grateful change sometimes from either couch or bed.

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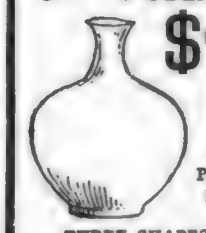

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No. 1384. The severe tailored shirt-waist, worn with a linen collar and stiff bow, is to be a feature of the modish woman's wardrobe this season. The one illustrated is developed in heavy mercerized linen, and crosses in the popular surplice fashion over a plaited linen chemisette. The tucks that are arranged at the shoulders in front are stitched to the bust, while those in the back are stitched to the waist-line. The sleeve is in the leg-o'-mutton style, with a moderately deep cuff. A crush leather belt, matching the bow in color, is worn. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

Nos. 1394-1395. Nothing could be smarter for a shirt-waist suit than checked mohair lustre which is shown in this model in the popular black and white or shepherd's plaid. The waist is made with a French back, and has tucks at each shoulder in front, with a double box-plait at the centre, extending to the waist-line, which should be trimmed with fancy buttons. The sleeve has the lower fullness plaited into a small cuff. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 10 cents.

No. 1395. One of the latest models is shown in this skirt, which is cut in thirteen gores, and is laid in small box-plaits. Between each group of two box-plaits the skirt is tucked on the lower edge. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Price, 15 cents.

Nos. 1387-1403. This dainty shirt-waist costume is suitable for dressy wear, and is developed in Grandmother silk, in the new shade known as violine, a rich plum. The waist is draped in surplice fashion front and back, over Irish crochet lace, and the edge of the surplice is plaited and finished with a bias fold of plum colored messaline, and one of pale heliotrope moiré dotted with black. Tabs of moiré are also used with good effect. The full sleeves have a small puff formed by narrow folds of messaline. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Price, 15 cents.

No. 1403. The skirt is in six gore style with a seam down the centre front, and has the waist fullness laid in tucks stitched to yoke depth. The skirt is tucked on the lower edge and finished with a box-plaited flounce. Heliotrope moiré in a fold and tabs is used as a decoration. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Price, 15 cents.

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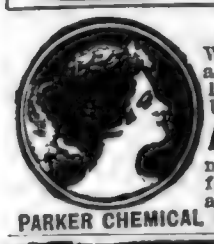

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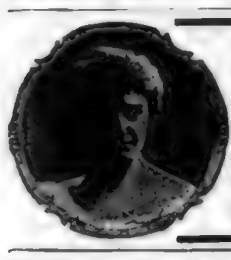

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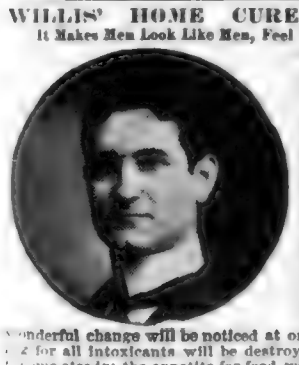

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The Realm of Fashion

Among the particular changes noted for this month in fashion's domain may be mentioned the use of the Dutch yoke, the short round effect which replaces the long-shouldered affair that was so popular last summer. The use of this new yoke is necessitated, of course, by the height of the modish sleeve. The square-necked effect, known as the Pompadour, has been revived also, and the old fashion of an open square will be adopted as a natural sequence.

In materials for street wear, we are to have a reign of thin face cloth, mohair, serge and Grandmother Silk, while the whole school of voiles will continue to hold favor.

The newest Spring skirts exploited by Paquin and other authoritative French costumers are very full, but trimmed very little, cord ornaments and silky mohair galloon being about all that is permitted. A favorite model in Paris for the Spring measures from six to eight yards around the foot and rests only a few inches from the ground. It is very full at the back of the waist and has a seam down the middle of the front as well as the back. The same idea appears in the PICTORIAL REVIEW pattern No. 1369, and if made up in Spring materials will be in the highest vogue.

Although the new skirts for street wear will continue to be quite short the all-around model, resting a little on the ground, holds good for afternoon wear. Evening skirts for the late season gayeties are being made to lie seven or eight inches on the ground and are trimmed very little. Of course dancing skirts are still made just to touch or even to escape the ground a little. Everything soft and clinging is approved for evening wear and the Superfine Organdie makes up charmingly where the flowered designs are desired. Blouses (as the English call them, corresponding to our fancy waists) are more worn than ever, so many beautiful suggestions being possible in the way of appliqué trimming and with fagoting, smocking, tucking, etc.

For the tailor-made costumes, the coat and skirt combination will not abate in favor, and the coat may be either of the bolero blouse variety with a basque, or the jaunty French fitted model with open fronts and deep skirts of the Directoire or Louis XV. order.

Among the smartest toilettes for afternoon wear may be recommended those of black broadcloth. These are trimmed on the blouse with just a touch of either pale blue or orange in the way of straps, pipings or small bows, and are very chic. The brown toilettes, which have been so popular all winter, will continue their prestige and this color will be largely used in diaphanous materials and for washable gowns. The old-fashioned checkered and pin-fleck silks are again on the tapis.

In trimmings, there is an infinite variety in buttons, lace, velvet and passementerie. Especially in the latter are there beautiful things being offered. One, a vine of rose-leaves, having the roses made of silk in the natural color and standing up full size is an example of what the shops are bringing out. Irish crochet, Point de Venise, d'Alençon, Cluny, Maltese and Russian are the laces most used, and some of the robes in d'Alençon or Chantilly are extremely beautiful as well as reasonable in price. Moreover, they wear nicely.

The high lace stocks, a la Bernhardt, to come up well behind the ears, are used on all of the newest gowns, a costume being decidedly out of date that lacks this touch of smartness.

There has been so much said about women wearing large hats to the theatre that a revival of an ancient fashion has been devised to meet the exigency. This is called in Paris the "Béguin," the originals having been worn during the 17th and 18th Centuries. They were merely velvet or metal skull caps, in those days, profusely adorned with gems, or made of gold or silver tissue with gorgeous bestudded embroidery. Any woman with ingenuity could make one for herself, say of orange velvet with a border of pearl embroidery, flat facets of chased silver with tassels of seed pearls hanging over each ear. It would be charmingly becoming for theatre wear.

The hats for the Spring season are to be perceptibly smaller and those of chip or Neapolitan or Tuscan, very much cocked up in an irregular way, are to be worn. All-flower hats are to be seen again and shaded effects will be very prominent in those that will have their first outing at Easter.

A fashion of sleeve which is now prevailing alike for evening gowns and smart afternoon frocks is full at the top and terminates at the elbow. Personally, I have my doubts as to the comfort of the elbow sleeves for a Spring afternoon, but I have seen many most worthy women persuasively endeavoring to popularize this fashion, and seemingly in a fair way to success.

The fascinations of jet are full upon us. All kinds of novelties in sequins are being devised, and the old-fashioned bugle and bright round jet bead are among the prominent fancies, while the sequin, which looks as if it were made of gelatine, still exerts its shining influence on chiffon gowns, there being an especial rage for brown or green.

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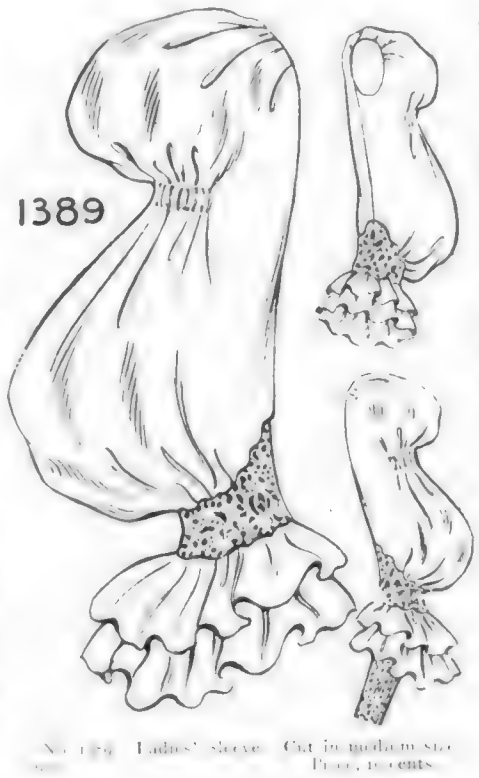
No. 1407. Ladies' and Misses' Collars and Yokes. Cut in medium size for ladies, and in 14 year size for misses. Price, 15 cents.

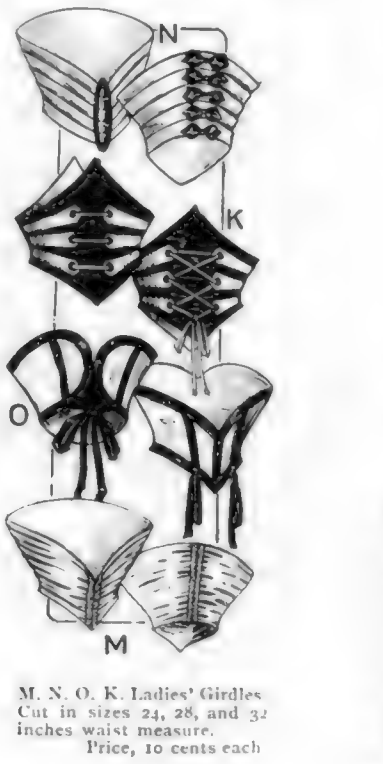
lace or net will often work wonders in remodeling a bodice. Two styles of bertha are shown in this model, one collarette with a standing collar, and two styles of yoke, round and pointed. A pretty yoke could be made for a summer dress, in the round style, covering it with frills of narrow Valenciennes lace. Point d' esprit tuck-shirred is also very dainty and pretty. The pattern is cut in size 36, bust measure, for ladies, and in the 14 year size for misses. About one yard of 22-inch material would be required for the bertha, and ¼ of a yard for the yoke. Price, 15 cents.

No. 1389. Ladies' Sleeve. Many of the newest sleeves are in elbow length, and this pretty model, which is suitable to be made up in silk, or any of the Spring or Summer materials, is shown in elbow as well as full length. Shirring separates the sleeve into two puffs, and a band of lace and two ruffles make an effective finish. The pattern is cut in medium size only, and requires 1½ yards of 36-inch material. Price, 10 cents.



No. 1389. Ladies' Sleeve. Cut in medium size. Price, 10 cents.

M.N.O.K. Ladies' Girdles. In the wardrobe of the up-to-date woman, girdles hold a prominent and important place; and justly so, for a pretty, well-fitting girdle adds much to the attractiveness of a gown. The models shown are the latest, and can be developed in chiffon, velvet, messaline, taffetas or what is newer, moiré. Among the imported girdles are shown a few of soft crushed leather in shades of red, blue, brown, green and black, and embroidered in conventional designs with rhinestones and jet or steel nail heads. The effect is very handsome, and the price of these novelties is simply appalling, but they could be made at home very reasonably. Another pretty idea that will probably be received with favor by women of taste, is to have the stock collar and girdle made of the same material as the shirt-waist, generally linen, and embroider all three to correspond. This offers a chance for individuality that should not be neglected. The patterns for the girdles illustrated are cut in sizes 24, 28 and 32 inches, waist measure. The folded girdle requires one yard of 22-inch material, and the plain one about ¾ of a yard. Price of each pattern, 10 cents.



M. N. O. K. Ladies' Girdles. Cut in sizes 24, 28, and 32 inches waist measure. Price, 10 cents each.

No. 1274. Ladies' Collars. Cut in medium size only. Price, 10 cents.

No. 1274. Ladies' Collars. A smart stock collar is of paramount importance, as nothing detracts more from a stylish ensemble than a badly arranged neck dressing. The collars shown may be developed in silk, linen, lawn or batiste, and can be embroidered or trimmed with lace medallions. The pattern is cut in medium size only, and requires about ¾ of a yard of 21-inch material. Price, 10 cents.

No. 1333. Ladies' Sleeves. These show some of the newest ideas in full length sleeves, and are suitable for development in any of the supple materials, such as silk, messaline, cashmere, voile, eolienne, etc. They are made over a tight lining. The pattern is cut in sizes for 32, 36 and 40 inches, bust measure, and requires about 2½ yards of 36-inch material for either style. Price, 15 cents.

No. C205. Pinned Paper Patterns of this sleeve, 50 cents each. The model is not cut in Tissue Paper Patterns.

This is the newest sleeve, and is graceful and pretty. The upper portion is of silk, with a turned-back cuff of embroidered velvet, and a deep, close-fitting cuff of lace flaring at the wrist.

No. 1333. Ladies' Sleeves. Cut in sizes for 32, 36 and 40 inches bust measure. Price, 15 cents.

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32	22	37
34	22	39½
36	24	42
38	26	45
40	28	48
42	30	51
44	32	54½

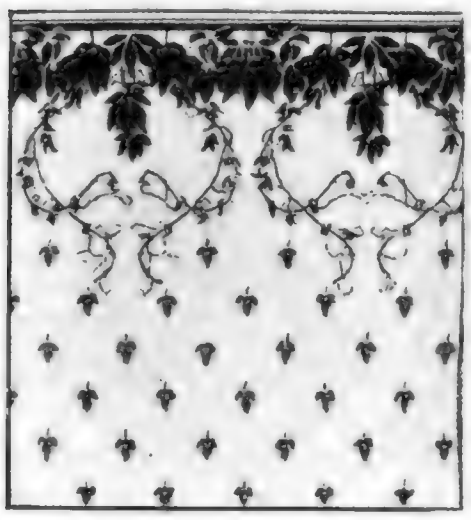
If measurements other than the above are required, **50 CENTS MORE** must be remitted for each pattern **IN ADDITION TO THE PRICE GIVEN** on the page where the desired model is illustrated.

The Vogue in Decorative Wall-Papers

By R. C. Lane

THE VENETIAN FRIEZE.

IN the matter of wall-papers fashion is very fickle. Just now there is great demand for plain self-colored papers, and the softness and depths of the shades are revelations



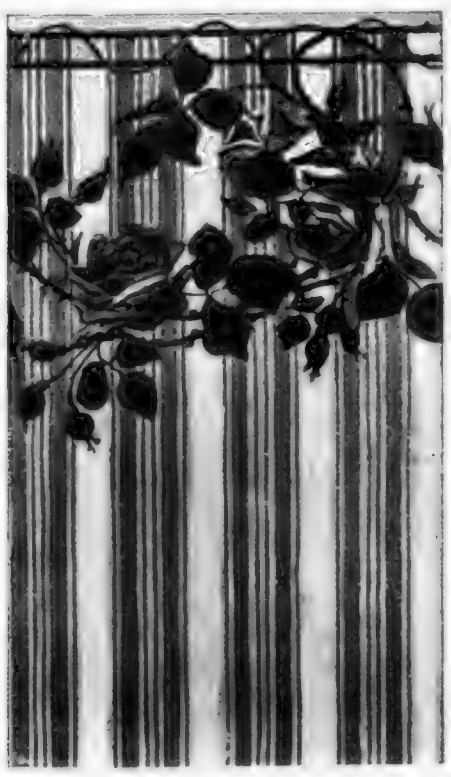
THE AMPELOPSIS OR VIRGINIA CREEPER DESIGN.

in their way. Naturally a plain paper requires an attractive frieze to set it off, and anything more exquisite than the "Fishing Fleet" and the "Venetian" friezes it would be hard to imagine. They resemble dreamy impressionist pictures with a misty effect, exquisitely carried out in the shades of the paper itself, melting into a soft cream background, the "distances" being particularly remarkable. In the case of the "Fishing Fleet" design, there is no repetition of the pattern for two yards.

One wonders if the designer of the "Venetian" frieze, when he first conceived his harmonious schemes, took, as the inspiration of his work, Kingsley's beautiful lines:

O, green is the color of faith and truth,
And rose the color of love and youth,
And brown of the fruitful clay.

A narrower frieze of the same description as those I have just described, christened the "Adriatic," is designed to go with striped paper, and has an excellent effect, the colors chosen being a soft French grey, as well as myrtle, olive, red, rose-pink, and blue. It solves at once the difficult problem of a suitable frieze to accompany the striped papers, which is always a vexed question, and, as there is no "repeat" for 3½ yards one is little likely to weary of it.



A NEW ROSE FRIEZE.

Just now popular taste tends to white and green for parlors and drawing-rooms. In the entirely white papers a note of color is introduced into the frieze, two important instances being hanging clusters of wistaria in a mauve tone with green foliage, and a delicious tangle of pale pink roses.

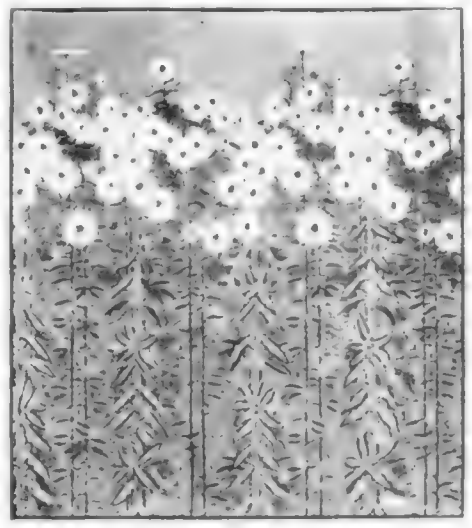
Red, blue, and green are the three first favorites for dining-rooms. A kind of line-work pattern on a self-colored ground is in style and another good paper, which is illustrated on this page, is a very handsome self-colored poppy design over a broad faint stripe.

And when we come to the subject of our bedrooms the developments are even more interesting. A delightful paper that will make perpetual Springtime for its happy possessor is carried out in dainty bunches of pale yellow daffodils on a pale blue ground, and another which was quite as dainty is designed with clusters of natural colored violets on a striped buff and white paper, the frieze being of pale blue ribbons and interspersed with bunches of the flowers.

THE POPPY WALL-PAPER AND FRIEZE.

The frieze has been with us a long time in various forms: it was thought that the picture rail below it would always have to be there. The newest thing, however, is to have a frieze which is part of the wall-paper itself. The cleverly-arranged rose pattern, the ampelopsis and the field daisy designs are good examples, there being no dividing line between frieze and filling.

In matters decorative we are learning to recognize the true artistic purpose of wall-papers, which is to serve as complement and background; hence the increasing tendency toward quiet tones of color and unassertive designs.



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Nos. C155-156. A handsome tailored costume for afternoon wear, of maple brown panne broadcloth in the light Spring weight. The coat has inverted plaits at each shoulder in front, and blouses very slightly into a girdle of black messaline, trimmed with white moiré and small gold buttons. The scalloped collar is of white moiré with a smaller one of brown chiffon velvet. The coat fronts are edged with wide black fancy braid, narrow gold soutache braid and gold buttons. Bands of black messaline ribbon, embroidered, cross in suspender fashion at the centre-front and end in the girdle. The sleeves are moderately full and have a cuff effect formed of vertical tucks, trimmed with braid and gold buttons.

The Skirt (**No. C156**) has the waist fullness arranged in inverted plaits stitched to yoke depth, and it is lengthened by a deep flounce, put on with a heading of black and gold braid in festoon effect.

No. C157. For wearing over a shirt-waist suit or a handsome gown, the jacket of covert cloth is indispensable. The one shown fits beautifully, and has three fine plaits on each side of the back, and three in each front, that, converging toward the waist-line, give a broad shoulder effect, and accentuate the smallness of the waist. The notched collar forms revers, simply finished with rows of stitching. The newest coat sleeve is shown in this model, which cannot be surpassed for correct style.

Nos. 1388-1390. The general effect of this gown of pale champagne colored drap d'été, is an elegant simplicity, Mme. la Mode having decreed that elaborate decoration is bad form. So that beauty of material, and smartness of cut and general outline will have to be depended on for the fashionable ensemble. The coat blouses slightly into a girdle of fawn-colored faille, which is also used as a finish, in combination with fancy braid and cut steel buttons, on the neck and fronts. The sleeves are very full and have vertical tucks on the lower part, with straps of braid and a cuff of faille. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Price, 15 cents.

No. 1390. The skirt is cut in eleven gores and is made with lap seams and a panel front. It is lengthened at the sides and back by a plaited flounce put on in Vandyke style with a heading of fancy braid. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Price, 15 cents.

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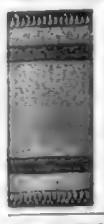

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Dowdiness at Middle Age

How to Avoid It

By J. R. C.

THE question, "Need middle age be dowdy?" is a pertinent one.

The tendency to adopt hard lines is one of the errors of that period; another being to neglect color, and take to unrelieved and uncompromising black. A veritable death-blow to dowdiness is struck when colors are used discriminatingly. A face long past its *jeunesse*, will gather beauty from the proximity of old rose, especially if veiled with white or black *mousseline de soie* or real lace. A lighter shade, verging on pink, mixed with pale fawn, and set in quillings or any kind of fulling, is another opportunity for color to aid in suggesting youthful freshness.

Every shade of brown robs middle age of dowdiness, from golden brown to the new marsala tint, though yellow and orange, indeed, must be avoided, as they provide innumerable opportunities for looking sallow and lined.

Gray is an ideal color for the middle-aged, and if worn in the evening with real lace, a picture sweet to look upon is provided by the wearer. Black is the most unfortunate color that could have been fixed upon as livery for the middle-aged. Velvet, real lace, and satin lend lustre to faces no longer young. Materials of a dull surface are fatal where the risk of dowdiness is involved. Black ostrich feathers, and well-cut *passementerie* help to soften features that the years are trying to harden.

For her headgear, there is absolutely no need for maturing woman to be dowdy. To begin with, her hair should never lie in flattened lines each side of an ever-widening parting, but be slightly raised—a very easy matter in these days of light invisible frames—and although raised, the forehead line should be kept low, as only youth is pretty at such a point.

Bonnets and toques should never meet the head with a hard line, above all a velvet one! A little fluffy effect of some kind should always be aimed at for this juncture with the hair, and then a veil drawn neatly.

Never to lose sight of what suits the lines of her neck is another word of warning to the middle-aged, nor to be indifferent to soft lines where the hand and wrist unite.

It is as much in her actual personality, however, that woman after forty inclines to be dowdy. To be in her company is to feel her years of mental and artistic neglect. The wisdom of woman is indeed wanting that she should not prepare herself better for the decades that follow on youth.

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No. 230—Dainty Taffeta Silk Skirt Waist Suit. The quality is one which we can thoroughly recommend in every respect. The waist is made with tucks and box plaits as illustrated, finished at the front with rows of stitching, and trimmed with small buttons; cut with the new shaped sleeves. The skirt is of the pretty flare pattern, finished at the top with stitched bands and succession of rows of tiny plaits to match the waist. The garment is carefully made and beautifully tailored throughout. One of the most extraordinary values we have ever offered. We can furnish it in black, navy blue or street brown. Sizes 32 to 44 bust measure, length of skirt 37 to 43 inches.

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No. 231—The Perfection Waist. An ideal model; made of good quality white percian lawn artistically designed with a square tucked yoke front and back, outlined by rows of fine lace insertings and swiss embroidery. Full side-plaited blouse, tucked yoke and front embellished with medallions and lace insertings. New full tucked leg o' mutton sleeves; tucked cuffs; attached fancy lace stock collar. Button back. 32 to 42.

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No. 232—Walking Skirt made of cheviot in an excellent quality. Full flare flounce style, outlined at top with circular bound seam; the back of skirt forms a double-plaited effect. All seams are bound. Elegantly tailored and a skirt recommended for wear as well as handsome appearance. One of the newest designs brought out this season. We can furnish it in black or navy blue only. Lengths 37 to 43. Waist 22 to 29. Price $3.95

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Becoming Styles in Negligées

No. 1397. Ladies' and Misses' Dressing Sacque. Cut in sizes 32, 36 and 40 inches bust measure, for ladies, and 14 and 16 years for misses. Price, 15 cents.

No. 1397. Ladies' and Misses' Dressing Sacque. A model that expresses comfort in every line and fold, developed in pale blue cashmere, with a self-colored silk dot. It has a broad round collar, the edge of which is scalloped and bound with satin ribbon, and the fronts of the jacket and the edge of the flowing sleeves are also scalloped and bound with ribbon. A knot of ribbon makes a dainty finish at the neck. Lawn or dimity could be used in making this sacque if desired. The pattern is cut in sizes 32, 36 and 40 inches, bust measure, for ladies, and 12, 14 and 16 years, for misses. To make it in medium size, 4¼ yards of 36-inch material would be required. Price, 15 cents.

No. 1202. Ladies' Wrapper. Old rose batiste was used in making this pretty wrapper, with wide and narrow black velvet ribbon for decoration. There is no body lining, and the cape collar may be used or not as preferred. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 9½ yards of 36-inch material. Price, 15 cents.

No. 1396. Ladies' Wrapper. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents

No. 1396. Ladies' Wrapper. For the housewife, nothing could be more desirable than this wrapper of pale pink mercerized chambray, which is slightly gathered at the neck and waist. There are bretelles over the shoulders trimmed with fancy cotton braid, or insertion could be used if preferred. The flounce is put on with a heading. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 10 yards of 36-inch material with the flounce, or 8 yards without. Price, 15 cents.

No. 1202. Ladies' Wrapper. Cut in sizes 32, 36, 38, 40 and 42 inches bust measure. Price 15 cents

No. 1229. Ladies' Tea Gown. This is an elaborate creation of lavender China silk, with a trimming of Valenciennes lace edging and banding, but the pattern would develop equally well in white lawn or dotted swiss, or any of the pretty colored lawns and dimities. It is made with a deep collar that is edged with a lace-trimmed ruffle of the material, and this ruffle extends in a jabot down the front of the wrapper. A deep flounce, also lace-trimmed, makes an effective finish. The sleeves are in pagoda shape, with a decoration of lace edging and banding. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 8½ yards of 36-inch material. Price, 15 cents.

No. 1229. Ladies' Tea Gown. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents

No. 1177. Ladies' Kimono. Japanese crêpe was chosen for this dainty kimono, which is trimmed with bands of plain crêpe. Tucks are arranged at each shoulder in front, and at the centre-back. The sleeves are loose and flowing, and are edged with a band of plain crêpe. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 4½ yards of 32-inch material. Price, 15 cents.

No. 1177. Ladies' Kimono. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents

No. 1371. Ladies' Dressing Sacque. A charming negligée of sheer white linen pretty enough to suit the most fastidious taste. Bands of repoussé lace form a pointed yoke effect, below which is arranged a lace-trimmed ruffle that extends in a point below the waist-line front and back. Dainty rosettes of pink wash ribbon trim the fronts, and the elbow sleeves, which are finished with a ruffle. Dotted Swiss, batiste, or China silk would develop well in this model. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 5¼ yards of 32-inch material, with 9 yards of lace and 10 yards of insertion or banding. Price, 15 cents.

No. 1371. Ladies' Dressing Sacque. Cut in sizes 32, 36 and 40 inches bust measure. Price, 15 cents

Silk embroidered and beaded stockings are of course among the season's fashions, those of black silk with graduated stripes up the leg giving a particularly good effect when worn. One of the newest designs, however, shows a flight of butterflies from the foot upwards. But this is hardly so refined a stocking as the black silk hose with assorted drop-stitch fronts, or with finely-drawn clocks.

For evening occasions, ideal stockings are those of pure silk, open-worked from toe to knee; and very pretty, too, are those with open-work half way up the leg. They are fashionable in black, white, bronze, and red.

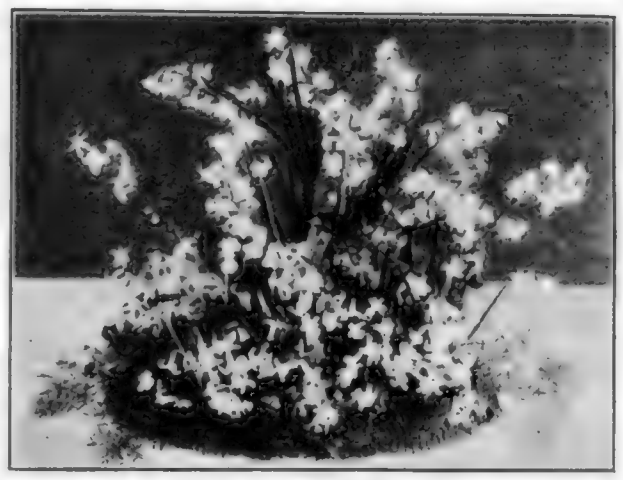
Other fashions are stockings of champagne lisle, with lace-work on the foot and leg.

A pretty suggestion for an evening blouse is to utilize one of those large full shawls that travelers bring back with them from Cairo. They are mostly of black or white, embroidered in gold or silver, and if made in a loose style with plenty of lace or chiffon frills, and worn with a white silk skirt, they are charming.

Plants that Thrive in the House

By Ida L. Crossman

THE dainty little Roman hyacinth, which may be grown so satisfactorily in a window-box, has made a place for itself second to none as a house-plant. Deliciously fragrant when in bloom and requiring little trouble, it is the most popular of any of the bulb tribe, and if it be utilized as a table decoration, combined with the asparagus plumosus, is simply charming. It does not mind gas or tobacco smoke, and, unlike the Dutch hyacinths, throws up several spikes of bloom from a single bulb. By planting them in succession the blooms may be enjoyed for a considerable period.



CENTREPIECE OF ROMAN HYACINTHS GROWN IN THE HOUSE.

Fortunately, there are a few furnishing plants which can do with but little sunlight and warmth; and these are the most satisfactory for the house where gas is burned, for the poisonous fumes which this light emits injure most plants, and absolutely destroy all flower-buds.

The best of all room plants is, of course, Aspidistra lurida variegata, which seldom needs repotting, and when it must be divided, only requires poor soil. Besides this, the aspidistra is very long-suffering in the matter of its supply of water. It may be neglected for a week, and will not be much the worse; or even soaked with water when already moist, and will still manage to survive; it is almost hardy, too, and defies the piercing cold of the early morning, when doors and windows are necessarily left open and an arctic temperature is the consequence.

Many a cherished plant is done to death in the early hours of the Winter morning, and it is safer to remove almost all furnishing plants to a sheltered corner for the night, covering them lightly with paper.

Aralia (syn. Fatsia) japonica is, however, absolutely hardy, and this handsome plant is almost as strong in constitution as the aspidistra; it will even survive in the open border during the Winter, and is therefore a very desirable plant for a window-box at that time, as well as for furnishing a cold room. It needs good rich loam and plenty of water; repotting, unless the plant can be placed in a warm greenhouse after the operation, is best deferred till April in the case of all room plants, however.

There are also a few palms which are almost hardy, such as Latania Borbonica, Phœnix Dactilifera (the Date-palm), the Fan palms (Chamærops elata and C. humilis), and the cabbage palm (Corypha Australis); the beautiful Seaforthia elegans and the Kentias (Belmoreana and Fosteriana) are not quite so hardy, though they will stand in most sitting-rooms; and there are various other palms (such as Cocos Weddelliana) which need a warm conservatory in Winter. The Dragon-tree of the east (Dracæna indivisa) is fairly hardy, and, like the palms, will do well without much sunshine, or even direct light. Then the graceful silky oak of Australia (Grevillea robusta) is also fairly hardy, but it needs more sunshine and air than those plants before-mentioned, and has a very decided objection to smoke, dropping its leaves rapidly if exposed to a tobacco-laden air. A thorough weekly washing from a syringe with lukewarm water will suit a Grevillea; while the larger-leaved plants should be sponged with warm water. The special blight which attacks palms is that most persistent enemy, white scale; and nothing but constant sponging will eradicate it, unless the plant can be sprayed from a small scent-vaporizer with methylated spirits, which effectually destroys all blights and insects.

ARALIA JAPONICA.

Watering is, however, the crux on which much depends, if we would keep our room plants in health; and there is no possible rule which can suit all plants with regard to its frequency. The only safe plan is to take round a small can of lukewarm water (cold water must never be used for this purpose) every morning, and patiently to examine the state of the soil. If this be already damp, no water is required; but if the surface is so dry as not to adhere to the finger laid on it, sufficient water should be given to thoroughly soak the whole of the roots; although it is best to empty the bowls or saucers under the pots half an hour later, as few plants are benefited by standing in stagnant water. Palms, however, and other plants which do not need frequent repotting, should be soaked once a week in Winter and twice a week in Summer, until it is certain that every portion of the strong coil of roots which will be found to fill the pot is satisfied; the system of watering by driblets is quickly fatal to a palm, which should never be quite dry. When the surface soil only is kept moist, the upper roots are as quickly rotted as the lower roots decay for want of water, and the plant dies from both causes; directly the tips of the leaves of a palm-tree turn brown it is a sign that the plant is out of health, want of sufficient water, sharp draughts, or too much water being the most common causes of this failure.

Cyclamen persicum, which flowers from November till April, should be grown in abundance from seed, as it is a valuable addition to our house blossoms, and can scarcely be overdone in our greenhouses, besides being a charming window plant, and useful for cutting. Seed should be sown in the Spring, and again in October, to ensure a succession of flowers throughout many months; placing each seed (which should be of a first rate strain) two inches from the next in a shallow well-drained box of light soil, leaf mould, sand, and charcoal dust. After blooming the cyclamens should be kept rather dry (but not absolutely so) in the greenhouse until June, when they can be plunged in the open air to ripen their corms, potting them up in July or August just as fresh growths appear. The soil should be a compost of turfy loam, oak-leaf mould, charcoal and sand.

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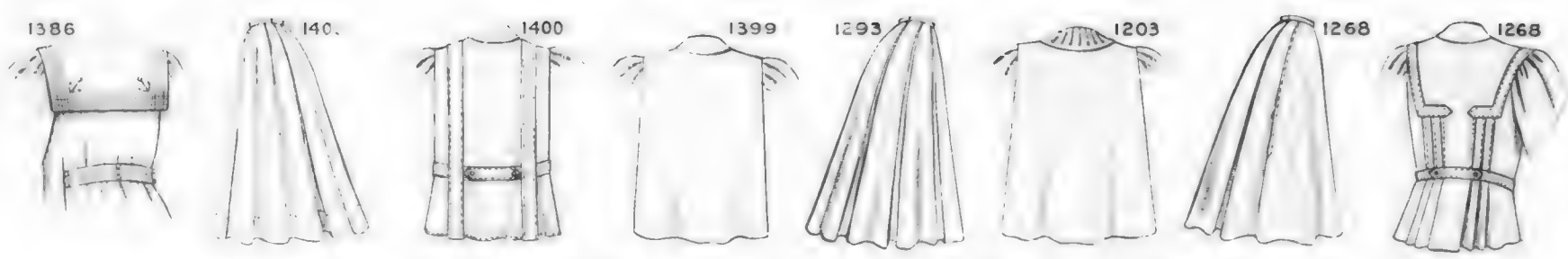


SMART TAILORED STYLES FOR MISSES AND CHILDREN.

Pinned Paper Patterns of the Above Designs—Jackets, $1.00; Skirts, $1.00. Entire Costume, $1.50. These Models are cut in Tissue Paper Patterns. Price, 15 cents for each number.

No. 1386. Comfort and style are combined in this pretty coat of pale tan Spring-weight broadcloth, with a shield and collar of white moiré. It has double-breasted fronts, and the fullness of the back is held in at the waist by a strap trimmed with soutache braid. The pattern is cut in sizes 4, 6, 8, 10 and 12 years. Price, 15 cents.

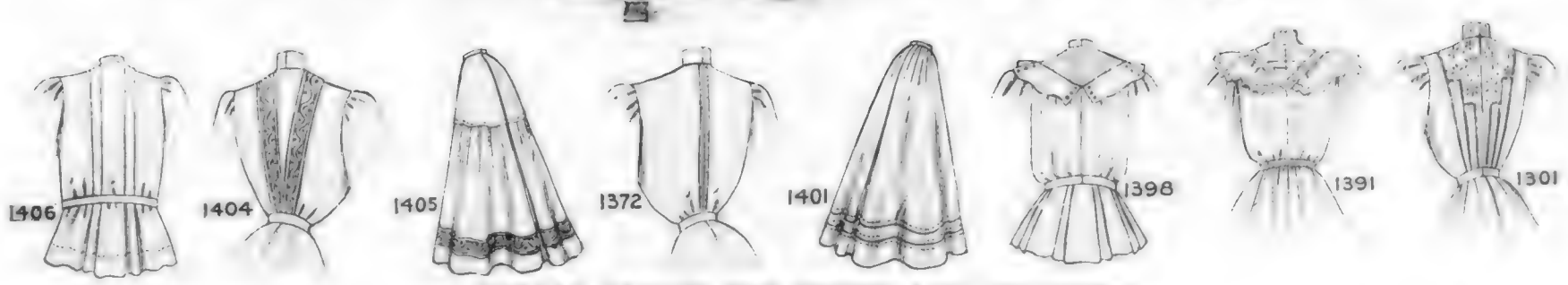
No. 1400. The new monotone check mohair, in shades of gray, was chosen for this smart suit, the jacket of which has straps of the material in box plait effect, applied to the front and back. The skirt is made with five gores, and is plaited. The pattern is cut in sizes 8, 10, 12 and 14 years. Price, 15 cents.

No. 1399. Separate coats are indispensable for Spring wear, and this is a good model, developed in chestnut-brown melton cloth. It is made in double-breasted, box style, with a loose back, and a notched collar. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

No. 1293. Plaids are in vogue for misses' and children's dresses, and the skirt illustrated of brown bias plaid, is a modish design. It is laid in box-plaits, between which tucked sections are inserted to yoke depth. These may be omitted and braid used instead. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

No. 1203. A smart reefer of dark blue cheviot, with a deep rolling collar and turn-back cuffs of white cloth, trimmed with loops of blue soutache braid and tiny gold buttons. It fastens in double-breasted style with gold buttons. The pattern is cut in sizes 4, 6, 8, 10 and 12 years. Price, 10 cents.

No. 1268. Nothing could be more practical and serviceable for school and street wear, than this suit of royal blue serge. The jacket is plaited front and back, below stitched bands of the material. The collar is of velvet. The five-gored skirt is plaited in front, below stitched bands of the material, to harmonize with the jacket. The pattern is cut in sizes 8, 10, 12 and 14 years. Price, 15 cents.



PRETTY FROCKS FOR MISSES AND CHILDREN.

Pinned Paper Patterns of the Above Designs—Nos. 1406, 1398, 1391, and 1301, $1.25 each. Nos. 1404-1405 and 1372-1401, $1.00 for each Waist and Skirt. Entire Costume, $1.50. These Models are cut in Tissue Paper Patterns. Price, 15 cents for each number.

Nos. 1404-1405. A charming dress of hyacinth blue cashmere, the waist of which is in the fashionable surplice effect, with a plaited chemisette and a trimming of bands of Hardanger embroidery in dull shades of blue and red. The sleeves are in bishop style with a cuff of embroidery. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

The Skirt (**No. 1405**) has a panel front, and is lengthened at the sides and back by a deep flounce, which is adjusted by means of short tucks instead of gathers. A band of Hardanger embroidery makes an effective trimming. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

No. 1406. These little one-piece dresses are in great favor for children. The one illustrated is developed in heavy white linen, and is made with a double box-plait at the centre, front and back, which could be embroidered if desired. A black patent leather belt is worn. The pattern is cut in sizes 2, 4, 6 and 8 years. Price, 15 cents.

Nos. 1372-1401. This simple but pretty dress is made of olive green Panama cloth, and the waist is tucked to the bust. A band of Russian lace galloon gives a round yoke effect. The sleeves have the lower fullness held in with vertical tucks, and are trimmed with lace galloon. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

The Skirt (**No. 1401**) is made with five gores, tucked on the lower edge, and has the waist fullness arranged in tucks stitched to yoke depth. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

No. 1398. Long-waisted effects are still in vogue for wee maidens, and the model shown is developed in silvery gray eolienne. The yoke is tucked, and the bretelles and belt are trimmed with tiny silver buttons. The skirt is box-plaited. The pattern is cut in sizes 4, 6, 8 and 10 years. Price, 15 cents.

No. 1391. The surplice styles are worn as much by little girls as by their elders, and they are pretty and becoming. A dainty frock in this effect is shown in the illustration, developed in white mohair, with a decoration of banding, medallions, and narrow edging of point Venise lace. The chemisette is tucked, and the bretelles are scalloped on the outer edge. The box-plaits of the skirt are stitched to yoke depth. The pattern is cut in sizes 6, 8, 10 and 12 years. Price, 15 cents.

No. 1301. The fashionable broderie Anglaise is shown to good effect in the deep yoke of this dress of raspberry Panama cloth. The plaits of the waist are in graduating height, and are piped with maroon taffetas. The sleeve is a double-puff, with a deep cuff, and the skirt is laid in side-plaits. The pattern is cut in sizes 8, 10 and 12 years. Price, 15 cents.

DAINTY FROCKS FOR DANCING SCHOOL.

Pinned Paper Patterns of the Above Designs in Stock Sizes—Waists, $1.25; Skirts, $1.25. Entire Costume, $2.25. Cut to Special Measure, each, 50 cents extra. These Models are not cut in Tissue Paper Patterns.

Nos. C162-163. A charmingly girlish frock of shell pink colienne, the waist of which is laid in fine tucks with a trimming of Valenciennes banding. The banding is used also to give a round yoke effect, and as a heading for the frill of lace that forms the bertha. The sleeve is in elbow length, and is finished with a lace ruffle. The girdle and rosette are of old rose louisine.

The Skirt (**No. C163**) has the waist fullness laid in tucks in graduating depth, with lace banding at intervals. It is lengthened by a deep flounce tucked on the lower edge, and headed by vertical tucking framed in lace banding.

Nos. C164-165. Silk poplin in a pale fawn color, was used for the development of this pretty dress, the waist of which is plaited, and trimmed with frills of Liberty satin ribbon, ending in a scroll. The sleeve is shirred to form a double puff, with a deep cuff of ecru broderie Anglaise. The same beautiful embroidery is used for the collar and pointed yoke section.

The Skirt (**No. C165**) is plaited to match the waist, and a flounce effect is given by the trimming of ribbon, which is shirred on cord, and is twisted into a scroll at each plait.

Nos. C166-167. This exquisite dress is made of white net, and the waist has a yoke, front and back, of broderie Anglaise, finished with a bias fold of white taffetas, worked in French knots. Below this, two net ruffles are arranged that form points, and the bodice is bloused into a girdle of sea green taffetas. The sleeve is a double puff finished with a deep cuff of broderie Anglaise.

No. C167. The full skirt is trimmed with three ruffles put on to form points, with a fold of white taffetas worked in French knots, as a heading. Clusters of tucks stitched to yoke depth, regulate the waist fullness at the sides and back.

IN MOTHERLAND

Readers of PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose stamped envelope for reply, and state page and date.

HOW A BABY THRIVES.

MANY mothers do not realize what an important element in a child's development is its increase in weight, and if an accurate record is kept, it may be regarded almost as a barometer of the baby's physical condition. Especially during the first six months should the scales be consulted each week, for after the first week of a child's life up to that limit of time there should be a steady gain of about six ounces every seven days. The latter part of the first year, the increase diminishes somewhat, being about half of the number stated.

This increase of weight is practically the same for a nursing and a bottle-fed baby. In fact, the nursing baby loses in weight when it begins to wean, at the end of the first year, although it may have gained rapidly when first given the sustenance from the cow. The change in diet is so marked that it requires time for the little stomach to become accustomed to it. At the end of the first year, a healthy child ought to almost treble its weight. Of course this gain may be retarded by any infantile illness, such as teething for example, but it is continuous during the first year, and thereafter becomes interrupted.

The other progressive evidences of growth are interesting to study. A baby will laugh aloud usually during the fourth month, and at this time also, a vigorous endeavor to hold up its head becomes apparent. When about six months of age it will begin to reach for things in its immediate vicinity. About two months later, it will sit alone, and from that time on until the end of the year there will follow the tentative efforts of walking—creeping, supporting the little body on the feet by climbing up to a chair, and finally standing alone in an attempt to take little tottering steps. A baby will be able to run around the room when it has reached the age of sixteen months. It will always try to walk as soon as its muscles are strong enough, and therefore no urging is required.

THE BABY'S FLANNELS.

Take water as hot as you can keep your hand in comfortably, for flannel must not be boiled, and hot water is necessary to cleanse it thoroughly. Make a suds with pure soap and wash each piece by sousing it up and down and rubbing gently. If handled roughly the texture will be thickened. Wash through two suds prepared in the same way and rinse in clear hot water, then pass them through a wringer. Stretch each piece in shape just before hanging it on the line, for if this is neglected the tiny wool fibres become clogged together, causing it to shrink and become board-like. Hang them smoothly on the line where a light wind will blow through them. All of the work should be done as expeditiously as possible. When the weather is bad and it is necessary to dry them in the house, hang them in the kitchen on a line above the stove where the hot air will circulate through them.

The baby's flannel underwear should be as soft and fine as the mother can afford, and kept in the best possible condition by proper laundering. An indifferent washerwoman can ruin the best undergarments in two or three washings, making them so shrunken and harsh that they only irritate the baby's tender flesh. If washed according to the method given above the little garments will retain their soft, fleecy look until ready to fall to pieces.

"ONLY A COLD."

Parents should never make light of a cold in a child, but should nurse it from the first. All medical men have met with cases of neglected cold—"only a cold"—which from want of care and proper supervision in the earliest stages, were taken in hand too late to save the precious little lives.

EXPOSURE TO WIND.

Bronchitis is nearly always the result of chill in some form or other; in winter, from the child being exposed to a cold wind, insufficiently clothed, or left in its little carriage at the corner of the street while the nurse looks into a shop window. Nurses must be particularly cautioned against this practice, and the mother should make it a rule never to send her nurse shopping when she takes the child for its daily outing, for the little one will run risk, not only of taking cold, but of falling out of its carriage, or being overturned, and perhaps seriously injured. It is also to be strongly impressed upon mothers that in cold weather young children require more heat than they can generate themselves, and when they are sent out in such weather they should have a hot-water bottle or tin covered with a piece of carpet and fitted into the bottom of the carriage.

NURSERY FURNITURE.

As to floor covering, select that which can be most easily cleaned. A painted or hard wood floor covered with a soft rug is just the thing. Do not have the rug or rugs so large that they cannot be frequently shaken, and have the floor dusted each day, besides being washed once a week with a damp cloth wrung from water containing a disinfectant. Avoid having any plumbing in the nursery, although hot and cold water close at hand is a great convenience.

The furniture should be extremely simple. A white or blue iron crib or one of brass, with dainty sheets, blankets and spread that can all be frequently laundered; a chiffonier for your baby's wardrobe; several small chairs and a high chair for his Majesty; a table to hold his books; a wicker rocking-chair for the nurse, and a wooden box or set of shelves for his toys. Window seats make a good place for the little one's sun-bath. If preferred, the entire furniture of the nursery may be enameled in white or blue or pink to match. There are many other things, of course, which might be suggested, such as baby-jumpers, swings, etc., but the articles mentioned are all that are absolutely necessary for a child's comfort and well-being.

It has become a fad to make the walls of the nursery quite decorative, in order to stimulate the child's growing powers of observation. Some artistic decorators offer wall-papers which serve this end, but a painted wall is better than a papered one because it can be wiped off frequently. Hang plenty of bright, cheerful pictures of country scenes, animals or birds around.

I know of one mother who decorated her nursery in a most original manner. About five feet up from the floor she made a dado all around, consisting of illustrations from magazines—some of them in color. These were fastened with the little thumb tacks, and they have proved a source of never-ending delight to her babies. Sometimes she changes them, but she does not mind the bother, when she sees how interested they become in the new pictures. Animals, boys and girls, air-ships, carriages, railway trains, objects droll or amusing, comprise the component elements of this novel dado, and indeed the effect is striking and pretty, besides proving a means of education, in a way, for thus are children's minds developed.

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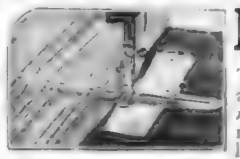

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No. 1399. Misses' Jacket. Cut in sizes 12, 14, and 16 years. Price 15 cents.
No. 1293. Misses' Skirt. Cut in sizes 12, 14, and 16 years. Price 15 cents.

Nos. 1399-1293. Misses' Tailor-made Suit. A jaunty suit in tailored style which is just the thing for school wear. It is developed in blue serge, and the coat is made in loose, semi-fitting box style, double-breasted. There is a notched collar, and leg-o'-mutton sleeve. No trimming is necessary, as the simplicity of the coat emphasizes the graceful lines in which it hangs. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 2¼ yards of 44 inch material. Price, 15 cents.

The skirt (No. 1293) is gored and laid in box-plaits. Between these plaits, tucked sections of the material are inserted to yoke depth, or a trimming of braid could be used if preferred. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 3 yards of 44-inch material. Price, 15 cents.

No. 1266. Misses' Waist. Cut in sizes 14 and 16 years. Price 15 cents.
No. 1267. Misses' Skirt. Cut in sizes 12, 14 and 16 years. Price 15 cents.

Nos. 1372-1401. Misses' Dress. This is a simple but pretty dress of parchment colored cashmere, the waist of which fastens in the back, and is tucked in front to the bust.

No. 1310. Misses' Dress. Cut in sizes 12, 14 and 16 years. Price 15 cents.

Two rows of Venetian lace galloon are used to trim the front. The sleeve is a full puff, laid in vertical tucks on the lower part. The pattern is cut in sizes 12, 14 and 16 years. Size 16 requires 3 yards of 38-inch material. Price, 15 cents.

No. 1401. Misses' Skirt. This model shows the newest idea, extreme fullness at the foot, but fitting snugly around the hips. The skirt is cut in five gores, and has the waist fullness controlled by fine tucks stitched to yoke depth. If preferred, rows of shirring may be substituted for the tucks. The pattern is cut in sizes 12, 14 and 16 years. Size 16 requires 4 yards of 38-inch material. Price, 15 cents

No. 1266. Misses' Waist. A pretty waist of old rose voile, with a tucked chemisette and collar of taffetas in the same shade. Maroon velvet, and velvet covered buttons, form an effective trimming. The sleeves are in bishop style and are gathered into a band and finished with a frill which may be of taffetas or voile. The pattern is cut in sizes 14 and 16 years. Size 14 requires 2¼ yards of 36-inch material. Price, 15 cents.

No. 1267. Misses' Skirt. This is made of voile to match the waist, and is cut in nine gores. It is stitched in slot seam effect to the knee, below which plaited sections, which are headed by groups of velvet covered buttons, are inserted. This is a good model to complete a suit, or for a separate skirt. The pattern is cut in sizes 14 and 16 years. Size 14 years requires 4½ yards of 36-inch material. Price, 10 cents.

No. 1319. Misses' Dress. English Sicilian in lizard-green was chosen for the development of this modish frock, which has a yoke and vest in one, outlined with wide black mohair braid. The sleeves have a full puff, and a deep close-fitting cuff. The skirt is made with a gored front, and circular sides and back that are lengthened by a deep flounce. Black braid is used on the skirt to harmonize with the

No. 1372. Misses' Waist. Cut in sizes 12, 14 and 16 years. Price 15 cents.
No. 1401. Misses' Skirt. Cut in sizes 12, 14 and 16 years. Price 15 cents.

waist. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 7½ yards of 44-inch material. Price, 15 cents.

No. 1268. Girls' Suit. A trim walking suit of chestnut brown Panama cloth, the jacket of which is trimmed with stitched bands and plaited below the bust. The notched collar is of velvet, and the full sleeves have a cuff which may be of velvet if desired. The skirt is cut in five gores, and is trimmed with stitched bands below which plaits are formed. There is an inverted plait in the back. The pattern is cut in sizes 8, 10, 12 and 14 years. Size 12 years requires 4 yards of 44-inch material. Price, 15 cents.

No. 1268. Girls' Suit. Cut in sizes 8, 10, 12 and 14 years. Price 15 cents.

No. 1400. Girls' Jacket Suit. Spring suiting in a black and white check was used in developing this stylish coat and skirt. The coat

No. 1400. Girls' Suit. Cut in sizes 8, 10, 12 and 14 years. Price 15 cents.

is double-breasted, and is trimmed with stitched bands to give a box-plaited effect. The skirt is plaited. The pattern is cut in sizes 8, 10, 12 and 14 years. Size 12 years requires 5 yards of 44-inch material. Price, 15 cents.

Children's Story.

Elsie's Visit to Dayland.

By Jane G. Dawson.

ELSIE was sitting one afternoon at the big round table in the schoolroom with a calendar in front of her puzzling over the reason why some months of the year had thirty-one days, while others only had thirty; but what puzzled her most was why it was that poor February had "but twenty-eight, and sometimes twenty-nine."

"It doesn't seem a bit fair," she said out loud to Leo, the big St. Bernard dog; but Leo could say nothing—he only wagged his tail.

"I wonder where all the days come from, anyhow?"

Just then her thoughts were disturbed by her hearing a little voice say:

"Black—very black—decidedly black—all black."

And, on looking up, she recognized at once in the funny little figure which was standing on the table in front of her, her old friend Syllabub—there he was, with his hands behind his back, staring very hard into the ink bottle. He was very gaily dressed, at least so Elsie thought; his tight-fitting little jacket was the color of pulled taffy, his trousers beautifully striped like bull's-eyes, and the little red cap on his head was for all the world like that worn by Punch.

"What's that black stuff?" he asked Elsie, who told him that it was ink.

"Ink is it?" he replied. "Let's see! I can't really remember what ink is for. Oh! yes, I know," he added after a few seconds of deep thought, "it's the stuff you get all over your fingers and make blots with, isn't it?"

"Sometimes, I'm afraid I do," agreed Elsie.

"Then what a silly color to have it; why not have it a nice clean white, and then it wouldn't show when you made blots, and it wouldn't matter how much you smeared yourself with it."

"But it wouldn't show on the white paper when you wrote things!" pointed out Elsie.

"Then have black paper," replied her little friend.

"I see," responded Elsie.

"Yes, but there are lots and lots of things you don't see, all the same," added Syllabub. "For instance, you don't see why April has only thirty days while July has thirty-one; and you don't see at all why February has less than any of them."

"How did you know that?" inquired Elsie.

"I heard you thinking out loud just now—an exceedingly bad habit, because directly you think a thought aloud it becomes a statement and can't be altered."

"But," Elsie asked, "can you explain to me all about the months and the reason of their being of different lengths?"

"That's a very difficult matter to explain. You see, days are most peculiar things, and there are so many different sorts," replied Syllabub.

"There's only today, yesterday, and tomorrow, and the day after tomorrow," argued Elsie.

"Tomorrow!" said Syllabub, laughing; "there's no such thing as tomorrow, because when tomorrow comes it's today."

"BUT LEO COULD SAY NOTHING—HE ONLY WAGGED HIS TAIL"

"I can't understand it," said poor little Elsie.

"Then you had better come with me and see for yourself," Syllabub replied kindly.

"What!" asked Elsie, excitedly. "You'll take me to Dayland?"

"You may call it Dayland, but our names are different," explained the little fellow. "'Sunriseland' is where the days come from, and 'Sunsetland' is where they go to when they're worn out."

"Oh, I should so like to go to those places; oh, do take me!" begged Elsie.

"Yes, they're interesting places," observed Syllabub; "but, of course, the best time to visit them is at night-time, when you see the old day being packed up and picked to pieces for the people who write History Books, and the new day being got ready to start; but as you seem so anxious to go, I'll take you now. But you'll have to be very careful and do exactly what you are told. Strangers aren't admitted as a rule. You see it's this way; some days are served out with a lump of fog before they start, and if by mistake you got into the Fog-room, I should have an enormous amount of trouble to find you again!"

Elsie promised to be most careful and to do everything she was told; so Syllabub told her if she was ready they would make a start.

"How do we get there?" inquired Elsie, to which question the little chap replied:

"That's the strangest part about it; it's rather a curious journey; we don't move an inch—we get there without going there!"

"I don't see how we can do that!" Elsie said.

"You don't always go to places you get to, do you?" argued Syllabub. "For instance, at dinner, after the meat, you get to pudding, but you don't go to the pudding, the pudding comes to you; and it's exactly the same with these places—they come to us, in fact if you open your eyes a little wider you'll find they've got here already."

Elsie opened her eyes very wide, and discovered, to her great surprise, that her schoolroom had vanished, and that she and Syllabub were standing in a very large round room, right round the walls of which were doors—hundreds and thousands of them—and on each one was a label with a different name on it, such as "Monday," "Tuesday," "Wednesday," "Thursday," etc., and on others were the names of the different months; one very small door in particular she noticed had "February" on it; some doors at the far end of the room were painted red.

"Those," explained her guide, "are the doors where the Red Letter Days live. You see one door has got 'Legal Holidays,' written on it, another 'Birthdays,' and that large one with a bunch of holly over it is where the Christmas Days live, and the door with the double lock is where the Saturdays live."

"I wish," said Elsie, "we could find the key of that room, and leave it open when we go back to the world, and take the key with us."

"If you play any tricks with these doors," screamed Syllabub, "you'll get put into the 'Yesterdays' room, and then the Saturdays. will cease to have any further interest for you."

Elsie noticed that one door was labeled "Things," and she asked what it contained.

"That," he replied, "is where the Fog, the Wet, the Hot, and the Cold stuffs that are served out with the various days are kept." And he then inquired what she would like to see first. Elsie replied, "I should like to see April."

"Oh, dear!" said Syllabub. "He's always in tears!" then knocking as loud as he could on the small door he called out, "A little girl wants to see you"; when immediately a voice bellowed from the next room: "Stop making that row! I've only a few more days to sleep."

"Who's that?" whispered Elsie nervously.

"That's only March," replied Syllabub. "He always was a rough sort of fellow!"

At that moment Elsie noticed a very weather-beaten-looking old man enter by one of the far doors. She was wondering who he could be, when Syllabub remarked:

"Hullo! here comes old Barometer!"

"Who's he?" Elsie inquired.

"Why, he's the old fellow who serves out the Dry and the Wet stuffs. I'll introduce you to him." By this time he had reached the place where they were standing, and Syllabub, taking off his cap, said:

"May I introduce you to a little friend of mine?" To which the old man replied:

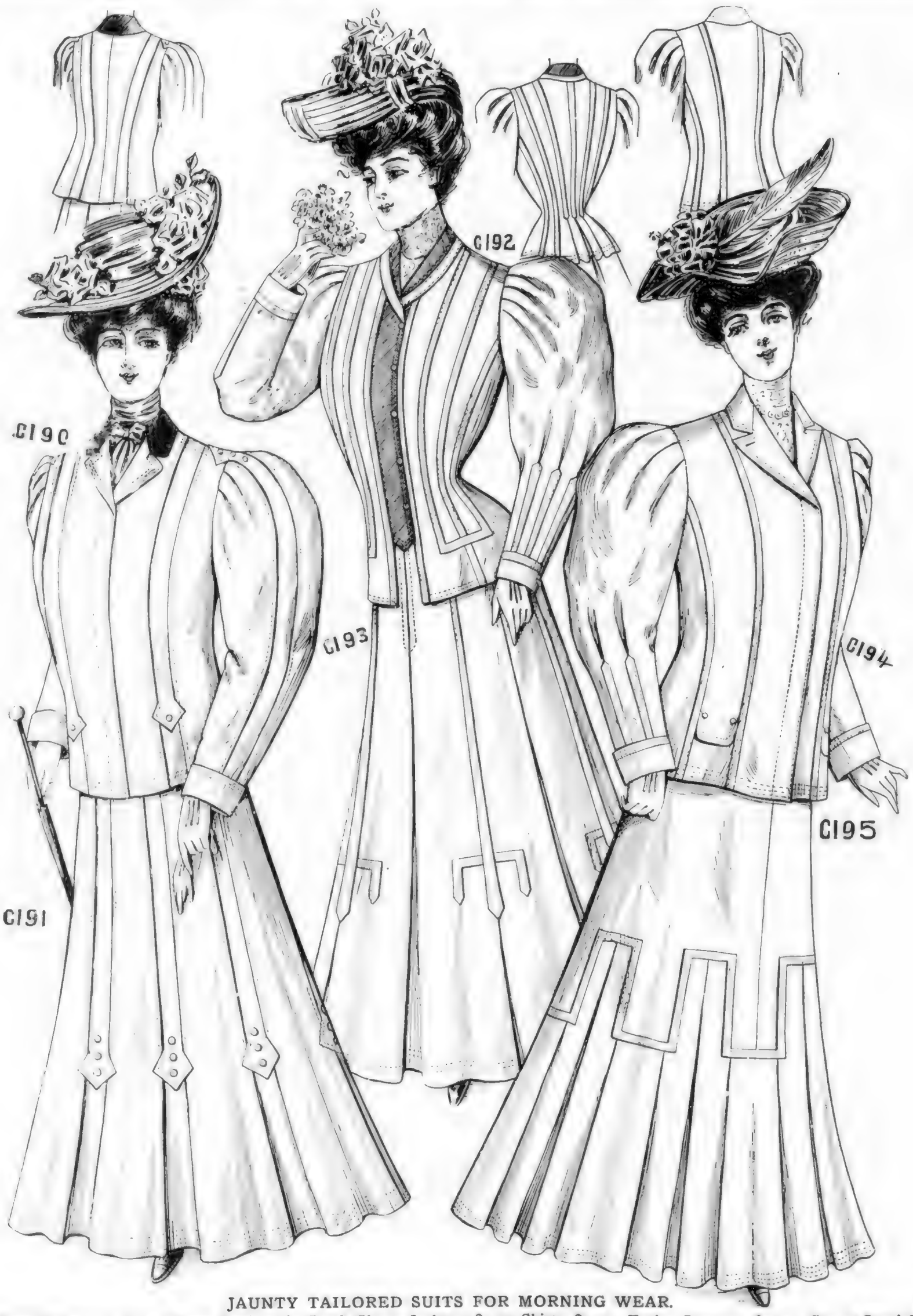
"Haven't time! Some little boys in a certain school down in the world have got a whole holiday tomorrow, with all sorts of outdoor sports, and I haven't arranged any rain for them!"

"I think you're a very disagreeable old gentleman!" remarked Elsie.

"Oh! you do, do you?" shrieked the old gentleman. "Then you sha'n't see any more of this place"; and, calling out at the top of his voice, said, "Sun! put all the lights out!" And immediately the whole place became absolutely dark.

Leo got up and rubbed his head against her knee as if to say, "Now, why didn't you take me with you? I like fun as well as anybody, and I've often been to Dreamland—but never to Dayland! However, 'every dog has its day,' so I can wait"!

"Come, Miss Elsie; it's five o'clock," said the maid bringing in her supper.



JAUNTY TAILORED SUITS FOR MORNING WEAR.

Pinned Paper Patterns of the Above Designs in Stock Sizes—Jackets, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra. These Models are not cut in Tissue Paper Patterns.

Nos. C190-191. This smart suit is developed in bottle green serge with a hip length jacket that is semi-fitting front and back, and has a fly closing. The coat is stitched in fine side-plaits and between every two plaits a strap of the material is inserted.

No. C191. The skirt is made to harmonize with the general plan of trimming, being laid in plaits with straps inserted between. Stitching is used as a finish on the lower edge.

Nos. C192-193. A tight-fitting back effect is shown in the coat of this costume of wine-colored Panama cloth, while the fronts are semi-fitting, with a waistcoat and collar of maroon cloth. The seams are covered with straps of the same material in the newest tailored style.

The Skirt (**No. C193**) is in panel effect, and is also trimmed with stitched straps.

Nos. C194-195. This illustrates one of the popular covert cloth suits, the coat of which is in box style, half-fitting. The seams are covered with stitched straps, and the notched collar is of cloth, simply finished with stitching.

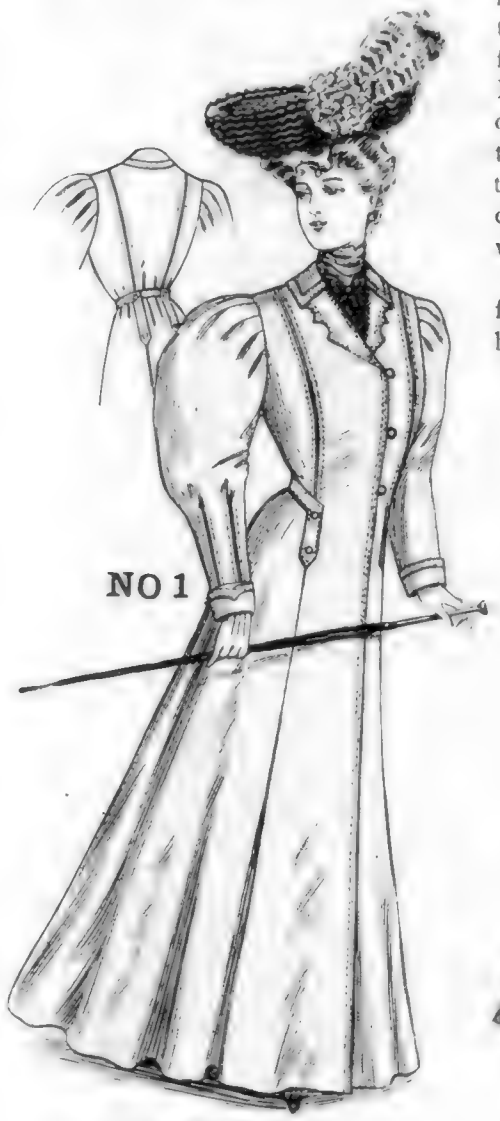
The Skirt (**No. C195**) is in two-piece circular style, and fits closely about the hips. The fullness at the bottom is given by means of the plaited flounce.

Home Dressmaking

Conducted by Mlle. Pratique

THERE is no more necessary garment for the woman who desires to be well dressed than a rain-coat, such as is illustrated in this lesson, as Coupon Pattern No. 1, cut in three sizes, 32, 36 and 40 inches, bust measure.

This model, which is one of our



COUPON PATTERN No. 1
Cut in sizes 32, 36 and 40 inches bust measure.
Price 50 cents

latest importations, is not only appropriate for the regulation rain-coat of cravenette or other rain-proof fabrics, but will make a stylish wrap for dressy occasions if developed in silk, such as taffetas, or pongee. Home dressmakers generally hesitate at such a task as the making of coats and outer wraps, but the simple yet elegant lines of this pattern make it especially adaptable for home development.

THE MATERIAL.

Size 36 inches, bust measure, will require 7¼ yards of 44-inch material, 2 yards of light-weight crinoline, sewing silk, buttons and silk cord. Should the garment be made of silk or cloth requiring a lining, 14 yards of silk 21 inches wide will be necessary. The regulation rain-coat of cravenette is never lined.

THE PATTERN.

One-half the pattern is given, in 12 pieces, namely: Front, Side-Front, Back, Side-Back, Trimming Piece, Collar, two sections of Belt, Sleeve, Cuff and two Straps or Stays.

To Cut: Place the pieces with edge marked by triple "TTT" perforations on a lengthwise fold, and the remaining pieces with line of large "O" perforations on a straight thread of material. Place the straps or stays lengthwise of the material. Interline the collar, cuffs, belt sections, and fronts with light-weight crinoline. Face the collar with bias velvet, silk or material, and the fronts with material to line of large "O" perforations. If desired trimmed as illustrated, cut bias folds of material one inch wide for collar and cuffs.

To Make: Crease the edges of front and side front, back and side back on lines of slot perforations,

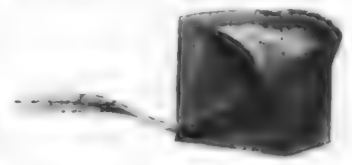
SHOWING THE STAY UNDER THE FRONT PLAITS AND ADJUSTMENT OF BELT.

close the seams of extensions as notched, adjust the front and back straps or stays as notched, meet the folded edges of front and back sections at line of small "o" perforations in straps and extensions and stitch one-quarter inch from the folded edge from neck to end of strap, pressing plaits to position below. Take up dart in front at neck as perforated, baste in the crinoline, adjust the trimming piece as notched, stitch it to position and finish the front with the facing. Close the shoulder and under-arm seams. Interline each

THE DEVELOPMENT IN THE FRONT.

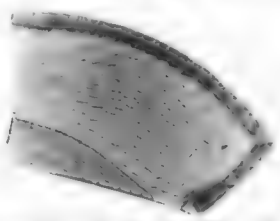
half of the collar with crinoline, stitching it firmly to position as illustrated, close the seam, press thoroughly and join to the neck as notched, then face with velvet or material cut bias, felling the edge of facing neatly over the seam, then roll collar on line of small perforations. Interline the sections of belt, face with silk or material, press with a warm iron, and adjust at waist-line as shown.

Form the tucks in sleeve by creasing the material on lines of slot perforations, meeting these folded edges to lines of small "o" perforations and stitch one-eighth inch from the edge. The illustration of the sleeve demonstrates just how these tucks are made, the three basting lines indicating the lines of slot and small "o" perforations. It is always advisable to mark such tucks and plaits with basting lines, then it is absolutely impossible to make the tucks any other way but the correct way, and the perfect lines of the original



BASTING THE STITCHED BAND ON CUFF.

model are accurately retained. Never overlook the importance of thorough basting—it is the greatest item in successful tailoring. Close the seams of sleeve and cuff separately as notched. In making the cuff—baste in the crinoline before closing the seams, turn



DEVELOPMENT OF COLLAR.

under the three-eighth inch seam, and if the bias stitched band is desired stitch it to position before facing the cuff. Adjust the cuff in sleeve, meeting the notch at seam of sleeve. Form plaits in upper edge of sleeve by meeting "T" on "o" perforation and join sleeve to arm-hole, meeting seam at notch in front, holding the sleeve to-

ADJUSTING THE TUCKS IN SLEEVE.

ward you while sewing. If no lining is used—finish all the seams with a silk binding; for this purpose use bias strips of taffetas or the regulation silk tape, which may be bought either by the yard or in the piece. Effect the closing by lapping the right front of coat over left, meeting the lines of large "O" perforations which denote the centre front and close with buttons and silk cord loops.

SPECIAL COUPON PATTERN
FOR APRIL.
LADIES' RAIN-COAT.
Cut in sizes 32, 36 and 40 inches bust measure.
To be accompanied by 50 cents in stamps or coin.

NAME.....

ADDRESS.....

CITY.....

Echoes from the Stage

EVIE GREEN
THE ENGLISH ACTRESS APPEARING IN "THE DUCHESS OF DANTZIG."

MARY MANNERING, WHO RETURNS TO THE STAGE IN A DRAMATIZATION OF "NANCY STAIR."

Among the new plays offered to theatre-goers recently has been that marvelous joint production of David Belasco and John Luther Long, entitled "Adrea," and written for Mrs. Leslie Carter. This drama is not historical, but represents old Roman life and character and is presented with all that sumptuousness of detail and riot of color with which Mr. Belasco can invest a production. Mrs. Carter, who is the epitome of grace and charm, is the central figure in a series of exquisite stage pictures, and Charles A. Stevenson, who has become identified with her in leading parts, appears as her lover, Kaeso of Noricum.

Among the other signal successes may be mentioned "The Woman in the Case," an original melodrama by Clyde Fitch, in which Blanche Walsh and Robert Drouet enact the principal characters, and Dorothy Dorr, as "the woman in the case," accomplishes some wonderfully clever work. Another striking hit (the expression is apt in this instance) was made by Robert Edeson as the Indian football player in the American drama of "Strongheart," by William C. de Mille, having for its underlying motif the wrongs of the red man. Edeson's delineation of the title character is a fine, manly creation, very noble and touching at the close.

ROBERT DROUET, WHO IS SUPPORTING BLANCHE WALSH, IN "THE WOMAN IN THE CASE."

Still another was the pathetic picture of the London drudge presented by Maude Adams in "Op o' me Thumb," and given as an after-piece to "The Little Minister." Her disguise was complete, but as a bit of art, a picture by Cruikshank added to our gallery of Dickens' portraits, it was valuable and most artistic.

HEDWIG VON OSTERMANN IN "DIE LIEBESCHULE" AT THE IRVING PLACE THEATRE

Photographed by Pach expressly for the PICTORIAL REVIEW.

A number of foreigners have recently come over to reap success at the New York theatres. Among them may be particularly mentioned Evie Greene, in "The Duchess of Dantzic," a musical version of Sardou's "Madame Sans-Gêne." The brilliant scenes of Napoleon's court were charmingly given, and the musical parts attractively rendered.

Extreme interest is aroused by the first New York appearance of Miss Ellis Jeffreys, the most eminent of English actresses, her first season being scheduled to open March 6th at the New Amsterdam Theatre in "The Prince Consort," an adaptation from the French, by William Boosey. In addition to her English company, Henry E. Dixey and W. H. Thompson are the American contingent, the play being staged by Arnold Daly, who has made such a brillian success in another one of George Bernard Shaw's epigrammatic plays, "You Never Can Tell." This inaugurates a long starring tour for Miss Jeffreys under her American managers.

Agathe Barsescu is a foreign actress who has attracted great attention by her impersonations of heavy tragedy at the Irving Place Theatre. The protegée of Carmen Sylva, Queen of Roumania, her talents have received the greatest recognition abroad. She bade adieu, in early February, to New York in Richard Voss's play of "Eva," playing the title rôle, and received a great ovation at her final appearance.

Hedwig von Ostermann, who has pre-

MAY MACKENZIE,
IN "HIGGLEDY-PIGGLEDY,"
AT THE WEBER MUSIC HALL.

sented many leading parts with the Irving Place Theatre Stock Company, is another foreign artiste, but she is now a New Yorker, by adoption. Her appearance this past Winter in such plays as "Alt Heidelberg," "Zapfenstreich" (the German original of "Taps") and "Die Liebesschule," has called forth the most enthusiastic approval, the illustration on the opposite page depicting her in the part of Ninette Mennier in the latter play. Harry Walden, the romantic actor from Berlin, has been cast in leading parts with her.

Marie Cahill's season in "It Happened in Nordland," has been going merrily along at the Lew Fields' Theatre, and this popular comedienne has been giving pleasure to everyone who has seen her charming characterization of Katherine Peepfogle, the American Ambassadress to the Court of Nordland. This popularity is probably due to Miss Cahill's extreme naturalness and lack of stage affectation. Of course this may be the height of art, but it places her in direct touch with her audiences,

ELLIS JEFFREYS, THE CELEBRATED ENGLISH ACTRESS,
NOW ON TOUR IN THIS COUNTRY.

MARIE CAHILL, WHO PLAYS A LEADING PART IN "IT HAPPENED IN NORDLAND."

and her sympathetic voice does the rest, so that, art or nature, it is all one, and the result in the spell which she casts is the same.

That "Buster Brown," the pictorial bad boy of the Sunday *Herald*, should have been crystallized into the enduring form of drama must be a matter of congratulation to his numerous admirers, young and old. Master Gabriel, as Mr. Outcalt's hero, and his dog, "Tige," who is really the great success of the piece and a marvel of canine agility, are delighting the youngsters, whose parents are glad to accompany them and have a good laugh.

Before the season ends we are to have the opportunity of seeing Annie Russell in Zangwill's new play of "Jimmy the Carrier."

SCENES FROM "BUSTER BROWN."
WITH MASTER GABRIEL AS "BUSTER," FLOSSIE HOPPE AS "SUSIE," AND GEORGE ALI AS "TIGE."

Late Modes in Misses' Wear

No. 1404. Misses' Surplice Shirt-waist. This is one of the latest models, showing the fashionable surplice effect. It is developed in almond-green linen, and has a wide border of hand embroidery in a conventional effect. The waist folds over a chemisette that may be plaited or plain. The sleeves are moderately full, and are gathered into an embroidered cuff. This design may be developed in handkerchief linen, batiste, silk, etc. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 3 yards of 36-inch material. Price, 15 cents.

No. 1401. Misses' Skirt. The new rough weave of burlap pongee was used in making this smart skirt, which is cut in five gores, and is tucked on the lower edge. The waist fullness may be arranged in tucks or shirring, carried to yoke depth. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 5¼ yards of 32-inch material. Price, 15 cents.

Nos. 1404-1405. Misses' Dress. The combination of these patterns makes a stylish and pretty dress, developed in biscuit-colored

No. 1401. Misses' Skirt. Cut in sizes 12, 14, and 16 years. Price 15 cents.

No. 1404. Misses' Shirt-waist. Cut in sizes 12, 14 and 16 years. Price 15 cents.
No. 1405. Misses' Skirt. Cut in sizes 12, 14 and 16 years. Price 15 cents.

éolienne. The waist has a surplice crossing, bordered with chestnut-brown taffetas covered with Japanese embroidery. Tucks are arranged at each shoulder in front and stitched to yoke depth. The full bishop sleeve is gathered into a band of embroidery. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

The Skirt (**No. 1405**) has a panel front formed of two box-plaits in graduating width. The sides and back are lengthened by a deep flounce, put on with tucks, instead of gathers. A broad band of embroidery makes an effective finish. The pattern is cut in sizes 12, 14 and 16 years. To make the costume for a girl of 14 years, 7½ yards of 36-inch material, with 4¼ yards of embroidery are required. Price, of skirt pattern, 15 cents.

No. 1399. Misses' Jacket. A smart jacket of covert cloth, made in loose box style, double-breasted. There is a notched collar, forming revers. The sleeves are broad at the shoulder, and taper down toward the wrist, fitting the lower part of the arm closely. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 2¼ yards of 52-inch material. Price, 15 cents.

No. 1399. Misses' Jacket. Cut in sizes 12, 14 and 16 years. Price 15 cents.

No. 1405. Misses' Skirt. A pretty skirt of terra cotta Grecian voile, with a panel front, formed of two box-plaits in graduating width. The top of the skirt is circular, and is lengthened by a deep flounce, that is adjusted by means of tucks instead of gathers. The front of the skirt is embellished with a band of hand embroidery. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 4½ yards of 36-inch material. Price, 15 cents.

No. 1317. Misses' Waist. Daintiness and simplicity are marked characteristics of this charming waist, which is developed in Dresden blue poplin. The tiny yoke is strapped with narrow, black soutache braid, and blouses into a girdle of dark blue messaline. Rows of shirring separate the sleeve into a double puff, with a deep cuff trimmed with soutache braid. The pattern is cut in sizes 16 and 18

No. 1405. Misses' Skirt. Cut in sizes 12, 14 and 16 years. Price 15 cents.

years. Size 16 years requires 4½ yards of 32-inch material. Price, 15 cents.

If you do your own sewing and like Pictorial Review Patterns, ask the merchants in your town for them. If they do not keep our Patterns, tell them how cheap and good they are, and induce them to write to us for full information. We want to establish an agency in every town where they are not on sale, and you can help us by asking for them.

No. 1317. Misses' Waist. Cut in sizes 16 and 18 years. Price 15 cents.

Domestic Experiences

A Symposium

Contributions of a personal character, telling of household experiences, have been received by the PICTORIAL REVIEW from time to time, and form an interesting symposium. Some of these were sent to Our Helping Hand department, but were disqualified by length, or for other good reasons, and therefore it is gratifying to be able to preserve them for the benefit of our readers:

DISH-WASHING MADE AGREEABLE.

"Clean as you go" is the motto every cook should conscientiously follow. There is no wiser economy of time, to say nothing of labor.

As soon as the contents of a pot or pan are turned into the serving dish I wash the vessel at once, wipe it and place it on the back of the range to dry thoroughly. This can be easily and speedily accomplished if a wire dish-rag and pot-scraper are used.

If, as is sometimes the case, this plan is not feasible, I fill each vessel with water and cover it closely. The greasy ones with hot water, but those in which eggs, potatoes, or any flour mixtures have been cooked, with cold water. In the latter instance, hot water would serve only to form a crust and make the work of cleansing doubly hard.

Iron or porcelain-lined vessels are best for cooking purposes. Tin, brass and copper are liable to be affected by acids, oils and salt, and in the hands of the careless are very dangerous. Tin vessels, to be kept free from rust, should be rubbed well when new with lard; then stand them in the oven until thoroughly heated. Wipe dry after each washing. When brass vessels for cooking are in daily use, they require not only to be well washed in hot suds, but also in a hot solution of vinegar and salt, then to be rinsed well and carefully dried.

Give all cooking vessels an occasional hot soda bath to keep them pure and sweet. Put them over the fire in a large boiler of water, with one ounce of soda to each gallon, and boil for twenty minutes. This is an excellent way to clean enameled ware. If, by accident, food burns in such ware, do not make the mistake of trying to scrape it off. Instead, cover the bottom of the vessel with wood ashes, fill it with cold water and boil for a little while. If badly burned, it may be necessary to repeat the process.

To clean the kitchen knives, nothing gives better results than powdered brick-dust applied by means of a raw potato cut in halves.

To keep coffee and tea-pots sweet and clean, in addition to the thorough scalding each time after using, occasionally throw into them a cupful of wood ashes or some powdered borax, fill with cold water and bring slowly to a boil, empty and scour well with hot water and pure, clean soap, using a brush, *never* a dish-rag. Then scald several times.

The right way to "clear up" the dishes is first to gather up the silver, wiping off any grease with a soft rag and stand it in a bowl or pitcher of hot water. (If the original gloss is prized, neither silver nor fine china should have more than a passing acquaintance with soap.) Next collect the glassware and cups and saucers. Stack them, each kind to itself, on a large tray. Scrape the plates as clean as possible, using bits of bread for the purpose instead of a knife. Stack them, then empty and scrape the platters and vegetable dishes. Remove the tray to the pantry or to a side-table in the dining-room. Provide two large pans, one for washing, the other for rinsing, also plenty of hot water. Transfer the silver, washing it with the hands, to the rinsing-pan, pour on hot water, then wipe dry with a soft cloth. Silver treated in this manner will seldom need polishing. Next wash the cups and saucers, then the plates, following with the larger dishes, using, both for washing and rinsing, plenty of hot water, which not only facilitates cleansing and drying, but gives the dishes a beautiful polish not otherwise obtained. Make a good suds of the rinsing water and in it wash the glassware. Rinse and wipe dry on a towel that will not lint. A small wooden-backed brush is a great help in cleansing the crevices in glassware. Tumblers which have contained milk should be rinsed in cold water before being plunged into hot suds. The dish-washing should conclude with the thorough cleansing of the kitchen table—which in all up-to-date kitchens has a zinc top—and the sink. The latter is of the utmost importance. Two or three times a week pour hot water containing a strong disinfectant into the drains. Dish-rags and towels should be washed with soap and warm water, then rinsed in cold water—at least once a day if not after each using—and hung in the sun to dry. N. W. G.

TO REMOVE A GLASS STOPPLE.

In trying to open a bottle of violet water recently, the ground glass stopple refused to come out, and none of the old-time remedies, friction, hot cloths or a lighted match would start it, so I put away the bottle, thinking that this violet water would last a long time. A few days later I made another and a successful attempt. I put a drop of salad oil on the neck of the bottle just where the stopple goes in and let it stand a few minutes until it had worked its way between the two surfaces. Then I poured hot water over the neck of the bottle, turning it gradually, so that every part was heated. Then, on trying the stopple, it yielded immediately. J. E. T.

A CONSTITUTIONAL.

When you are "run down," the doctor often prescribes a "brisk morning walk" every day, but many women who do their own work have neither time, strength, nor inclination for it. Here is my way of taking a "constitutional":

After breakfast I open my front doors and windows, if not too stormy (keeping the kitchen warm), and in this current of cold, fresh, life-giving air my front-room work is vigorously performed. I used to put on warm stockings over my shoes, and a cape, but do not feel chilly now, and seldom have colds or other ailments.

Try this and see how refreshing and delightful it is. The rooms do not become ice-cold, and the amount of extra fuel used is trifling; besides, you save doctor's bills. F. B. K.

A SEWING ROOM.

Every home ought to have a sewing-room. In mine, I have two tables, one 6x2½ feet, the other 4x3 feet. My mirror is 5 feet 5 inches high, and in it one can get a perfect hang to skirts. I have two shelves placed from a corner to the window for dress boxes, a large wardrobe, a good sewing-machine, pressing-board, gas stove, secretary, a corner seat covered in green with washable pillows, and a green shade for my lamp. In winter the room is heated with a stove. I have a double and a single window which gives me plenty of light. I have a green carpet, wall-paper and blinds. The wood-work is painted white. Every month finds the PICTORIAL REVIEW there. S. H.

THE USEFUL SCREEN.

I had a carpenter make a five-panel screen, each panel 6 feet high by 3 feet wide. I used cherry stain, and tacked firmly under the removable moulding, an artistic reversible cretonne. Four panels were used to enable the family to screen a marble washbasin which was in a bedroom. In sickness I have used separate panels beside the bed to rest the tired eyes. Two panels are now across a corner where trunks are stored. In my bedroom I have one panel at the head of my bed to keep off draughts, and the other two my husband is using in his store, where garments may be tried on. (Mrs.) R. J. C.

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These Models are not cut in Tissue Paper Patterns.

No. C171. The Stephanie blouse is one of the most popular of the spring models, and in this illustration it is developed in heavy white linen, folding in surplice fashion over a chemisette which has a box-plait down the centre front.

No. C172. This is slightly more elaborate in effect and is made of lilac cashmere with a chemisette of tucked white silk. The surplice is edged with a fold of heliotrope cashmere, and tucks, vertical and crosswise, are arranged at each shoulder.

No. C173. Wine-colored albatross was used in the development of this waist, with a decoration of bands of taffetas in a darker tone, and silk covered buttons. The shoulder tucks are stitched to yoke depth front and back, and the chemisette has a box-plait at the centre.

No. C174. The surplice is not so noticeable a feature in this blouse of iridescent mohair, which has a narrow waistcoat effect of blue chiffon velvet trimmed with tiny gold buttons. Two narrow box-plaits edge the surplice back and front.

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The Housewife.

Readers of the PICTORIAL REVIEW inquiring for names of shops where articles may be purchased should enclose a stamped envelope for reply and state the page and date.

♣ LET ME ADVISE YOU to soak a lamp-wick in strong vinegar before using it, then dry it thoroughly. It will be found to burn brilliantly and without any disagreeable smoke or smell.

♣ A LACK OF SYSTEM is the death of good housekeeping. If the housewives of this country would use their brains to better advantage, keeping house on the "simple life" plan would be the result, and everybody living with them would enjoy existence more positively. This is the key-note of a happy home.

♣ IT IS NOT A difficult matter to purify drinking water if the following plan is tried: Tie a piece of uncolored flannel on to the faucet, leaving it rather loose, and it will be found to absorb all impurities from the water. Renew the flannel from time to time.

♣ OLD-FASHIONED RUSH-BOTTOMED chairs may be revamped to conform appropriately with the present style. Stain green or use in the natural color, finishing with cushions of burlaps.

♣ IT REQUIRES SOME INGENUITY to mend a mackintosh properly, but if the following plan is tried good results will follow: Procure a small can of india-rubber cement, and apply a small portion of it to the surface of a strip of the mackintosh material; this can be purchased by the yard from the waterproofers. Also apply a little of the same cement on each side of the torn part, and bring the edges together, and place over them the patch, which requires to be kept in position for a few days, until quite hard, by placing a weight over it.

♣ REMEMBER, IF YOU HAVE never heard it before, that by placing a piece of camphor in the drawer where are kept dress waists that are trimmed with steel it will prevent the steel from tarnishing.

♣ MIX TOGETHER EQUAL PARTS of bay rum and glycerine and keep it on hand. If applied to the face after shaving it will make a man rise up and call the woman who provided it blessed.

♣ THERE IS A SIMPLE expedient for ridding a pantry of mice. Try burning sugar on the gas flame. It is said to be infallible.

♣ THERE IS AN IMPROVEMENT on the well-known way of preparing Saratoga potatoes and it is worth trying. After the potatoes are sliced thin toss them into cold water until crisp. Turn this water off and pour on boiling water for an instant. This takes out all of the starch. The cold water should be turned on again quickly, and left until the slices are crisp. Wipe dry and fry, a few pieces at a time, in a frying basket.

♣ TO GET RID OF the squeak of a "noisy" hinge lubricate it with glycerine instead of oil, and it will silence its song very effectually.

♣ IT IS A GOOD thing to remember that if a lump of alum the size of a hickory-nut is added to each pint of starch it will keep the color of calicoes and ginghams bright a long time.

♣ THE KEROSENE ENTHUSIASTS tell us that two tablespoonfuls of kerosene added to a basin of hot soapsuds will cleanse away stains which water has failed to remove. Even dye stains will vanish under its touch.

♣ A SIMPLE PRECAUTION IN case of lockjaw is said to be effectual and is so simple that it is worth trying. The smoke from a woolen cloth is death to the tetanus microbe. This bacillus is picked up with such dirt as gets into the wound from the rusty nail, or whatever else inflicts it, or from other causes, and is one of the easiest to kill. Take a woolen cloth and set fire to it. Hold the wound over the smoke for twenty minutes and in nine cases out of ten the microbes which cause all the trouble will be dead.

♣ IF YOU WISH TO arrest a severe paroxysm of coughing try taking a tablespoonful of glycerine in a wineglassful of hot milk.

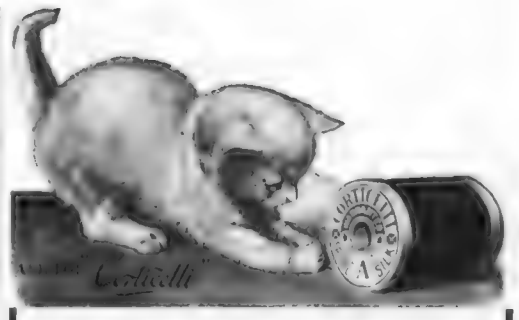
♣ TO CLEANSE THE CURVED crooks and crevices in willow furniture successfully try rubbing in damp salt with a stiff brush.

♣ BEFORE USING A LEMON always roll it on a hard surface, such as a table, and it will yield more juice. Lemon juice added to the water in which rice is boiled causes the grains to separate.

♣ A VERY PRETTY SALAD and an appetizing one may be made of balls of cream cheese, laid on a bed of lettuce leaves with French dressing.

♣ AVOID MAKING THE baby's bed on the floor, even temporarily. The air is most pernicious near the floor, and purest in the middle of the room.

♣ A GAS STOVE MAY BE utilized for making toast without scorching and blackening by putting over the gas-burner a thin piece of sheet iron or tin. This will be hot in a few moments, and the bread should be held over it in an iron toaster.



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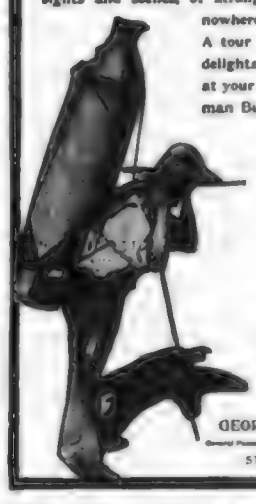

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A GROUP OF MODISH WAISTS SHOWING THE NEW DART TUCK EFFECT.

Pinned Paper Patterns of the Above Designs—$1.50 each in Stock Sizes. Cut to Special Measure, 50 cents extra.
These Models are not cut in Tissue Paper Patterns.

No. C175. A decidedly novel effect is shown in this waist of almond green silk poplin, by means of the dart tucks that are arranged on the back and on both fronts. The vest and collar are of chiffon cloth, embroidered in delicate pastel tones.

No. C176. This pretty waist is developed in pearl gray messaline, with a plastron of chiffon that has curved tucks applied to it. There is a tiny waistcoat trimmed with silver buttons, and revers extending around the neck, of darker taffetas, edged with silver passementerie. The fronts of the waist and the centre-back are laid in dart tucks and a motif in triangle shape is applied to each tuck.

No. C177. The decorative use of finely tucked bands of self material is shown with good effect in this stylish waist of chestnut brown peau de crêpe, which has a collar and narrow plastron of Pompadour crêpe, with a jabot of Chantilly lace.

No. C178. A smart waist of chameleon taffetas is illustrated, with a slightly full plastron trimmed with silk cord motifs, and framed in box-plaits. Dart tucks, stitched crosswise, are arranged on each front.

Feminine Trifles

By Ellinor Stratton

THE rage for hand embroidery shows no symptom of abating, and it is now used on almost every article of women's wear as well as sheets, tablecloths, napkins, pillow-cases and bed-spreads. The latest fad is to have a bracelet of hand embroidery about half an inch in depth on the wrist of white gloves. It is a rather pretty idea and worked in pastel tones is very effective. But be careful not to overdo it. Daintiness and simplicity are better than elaboration, and a spray or vine of small flowers such as violets, heliotrope, or forget-me-nots is sufficient.

A clever needlewoman who expects to become a bride at Easter, is making good use of her talent in fashioning her trousseau. She is making every garment of sheer nainsook, and instead of the conventional tucks, and lace, she is using a decoration of hand embroidery in the most beautiful Empire and rococo designs, in wreaths, sprays and garlands. Each set of underwear is embroidered in a different style, and the bride-elect's monogram is worked elaborately on every article.

The problem of remodeling the gowns of last Spring and Summer, is a rather serious one, in view of the radical difference in the width of sleeves and skirts; but the old saying, "where there's a will there's a way," still holds good, and a little ingenuity and taste will accomplish wonders.

If your sleeve has the puff at the wrist, simply turn it upside down and hollow it out on the under side to fit the armhole, sloping the lower portion to form a close-fitting cuff effect from the elbow to the wrist. But if there is no fullness at all, your best plan will be to buy enough silk, velvet or contrasting material to make new upper portions, bringing the old material up at each side in a straight line to form a lap seam, and finish with two or three rows of stitching. This does not look nearly so patchy as it may sound, and will be found very effective, if the materials harmonize.

As the new skirts fit snugly about the hips, the seams need not be altered above the knee, but they should be ripped from the knee to the bottom of the skirt, and fans of the same material as you use for the sleeves should be inserted. These fans may be either plaited or shirred as preferred. The trimming fabric should also be applied to the waist so that the whole effect may be harmonious.

Broderie Anglaise, which is really English eyelet embroidery, is made up in silk, cloth, sheer linen, nainsook, batiste and cambric, and is in vogue for every conceivable purpose. The latest use to which it has been put is in the making and trimming of hats for ladies and children. White batiste embroidery is all that is on view as yet for millinery purposes, but colors may be shown later. If you want something distinctly new in the way of arranging the flower trimming for your Spring hat, try the medallion effect. To do this you must have two sizes of flowers, such as roses with forget-me-nots, and place a circle of the small flowers around one large flower, forming a medallion. The crown of the hat should be encircled with these flower medallions, and the effect will be found pretty and novel. Foliage and flowers could be used in this way if desired.

The new foulards for Spring are out, and are mostly in small, neat designs. The girl who wishes to be strictly up-to-date will order a parasol made in plain coaching style of the same foulard as her dress, and she will have her hat trimmed with folds of the foulard—for this season everything must correspond to be really good style. Parasols are being made of linen, and even of organdie and embroidered Swiss, to match the diaphanous frocks with which they are to be worn, and hats must be of the some color as the gown and parasol, the only exception being in favor of burnt straw hats; but even these must be trimmed in shades of the gown color.

Coaching parasols in plain colors are being shown with rather freakish handles in carved wood, such as a monkey clasping a cocoanut, two owls sitting side by side, a donkey's head with extremely large ears, etc., but this fad will scarcely become popular.

The latest design in hatpins is a huge safety pin in gold or silver, fastening in the usual way, and generally ornamented with imitation jewels. One rather pretty pin had wasps in dull gold strung along the part that showed on the hat. But the whole effect is bizarre, and it is improbable that women of conservative taste will use them, except for motoring.

The jeweled crosses that have been worn by Parisian mondaines all Winter are coming into vogue here, and will probably displace the la Vallière chains in fashionable favor. The crosses are shown in three sizes—large, medium and small, but the large ones are most in evidence. Topazes set in gold, amethysts in gun metal or silver, and rubies in gold or silver, are the popular settings, and the chain always harmonizes.

The modish girl has a leather belt and hand-bag to match her tailor-made gown, and the smart shops make these to order in any shade desired. They may be purchased ready-made in the ordinary colors, such as brown, black, blue, red and green, and at a very moderate price.

Now that it is an assured fact we are to wear linen collars with tailored shirt-waists, it is likely that Windsors and stiff bows will be in great demand as a finish. The soft stocks will retain their popularity for the lingerie blouses, which are more beautiful than ever, but the "peek-a-boo" effect in these is being frowned upon, and Mme. la Mode decrees we are to wear thin China silk slip-waists under them.

The increasing vogue of elbow sleeves is bringing the old style undersleeves, or as our English cousins say, sleevelets, into extended use; and the resourceful woman can fashion any number of these dainty accessories out of odds and ends of fine nainsook, batiste or chiffon, in conjunction with bits of lace or embroidered insertion. One pretty style consists of a series of small puffs separated by bands of beading through which black velvet or white satin ribbon is run.

But let me emphasize the necessity of fitting these undersleeves closely to the arm, if a stylish effect is desired. They should be made over a pattern of tissue paper, which can be torn away when the sleevelets are finished.

Apropos of using up odds and ends, a remnant of handsome brocade, the more old-fashioned the better, can be utilized in making a waistcoat to wear with the new Spring coats, many of which are open almost to the waistline. The waistcoats are cut very low in front, and fasten in double-breasted style with four handsome buttons. Delicately tinted brocades are perhaps more fashionable, but any color can be used. If there is not enough brocade for the backs, silk or lining would answer the purpose.

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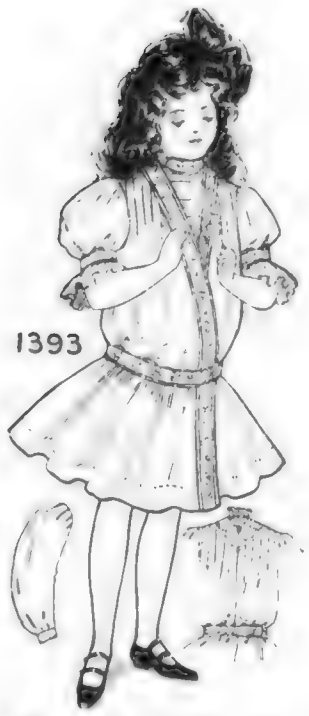
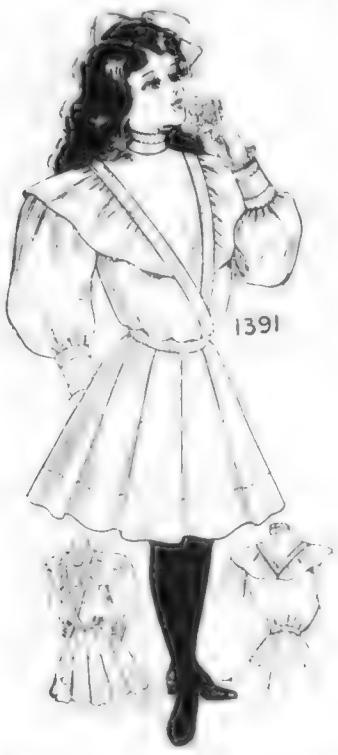


No. 1393. Child's Surplice Dress. Cut in sizes 4, 6, 8 and 10 years. Price 15 cents.

No. 1393. Child's Surplice Dress. Surplice effects are favored in children's styles as they are universally becoming. The dainty frock illustrated is made of tea rose yellow Persian lawn, and has a chemisette tucked crosswise. The waist blouses very slightly, and is tucked front and back in graduated depth. Valenciennes lace banding is used for the collar and belt and to finish the surplice. Two styles of sleeve are shown—one in elbow length, the other a full length bishop. This model would develop well in challis, voile, colienne, nainsook, dimity or cashmere. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 3½yards of 36-inch material. Price, 15 cents.

No. 1391. Girls' Surplice Dress. A different view of this dress is illustrated elsewhere on this page, showing a more elaborate effect in trimming. It is developed in this



No. 1391. Girls' Surplice Dress. Cut in sizes 6, 8, 10 and 12 years. Price 15 cents.

case in twilight blue voile, and has a bertha ruffle headed by a stitched band of the material. The full sleeve is gathered into a cuff trimmed with stitched bands, and the skirt is laid in box-plaits. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 10 years requires 5 yards of 40-inch material. Price, 15 cents.

No. 1386. Girls' Coat. A smart coat of pale tan Venetian cloth, with shield and sailor collar of white cloth trimmed with narrow black soutache braid. The coat is loose and double-breasted in front, fastening with fancy buttons. The back fullness is held in at the waist with a belt trimmed with braid, and the sleeve, which is modeled

No. 1386. Girls' Coat. Cut in sizes 4, 6, 8, 10 and 12 years. Price 15 cents.

after the leg-o'-mutton style, has a decoration of rows of braid. The pattern is cut in sizes 4, 6, 8, 10 and 12 years. Size 8 years requires 2 yards of 50-inch material. Price, 15 cents.

No. 1215. Girls' Dress. The broad effect so desirable now is given to this frock of dotted challis by the circular bertha, which is trimmed with bias folds of taffetas. The round yoke may be of challis, of all-over lace, or of taffetas bands joined with a fancy stitch. The bishop sleeves are gathered into a band of silk. Bias folds of silk make an effective decoration on the bottom of the full skirt. This pattern is cut in sizes 8, 10 and 12 years. Size 8 years requires 5 yards of 32-inch material, with 2 yards of silk for trimming.

Price, 15 cents.

No. 1398. Child's Dress. This dainty little dress is developed in dotted colienne in a delicate biscuit color. It may be worn in low neck style with elbow sleeves, or a yoke of tucked silk mousseline, and deep close-fitting cuffs can be added if desired. The bertha and belt are of plain colienne trimmed

No. 1215. Girls' Dress. Cut in sizes 8, 10 and 12 years. Price 15 cents.

with small fancy buttons. The skirt is laid in plaits. This pattern is cut in sizes 4, 6, 8, and 10 years. Size 6 years requires 3½ yards of 40-inch material. Price, 15 cents.

No. 1398. Child's Dress. Cut in sizes 4, 6, 8 and 10 years. Price 15 cents.

No. 1391. Girls' Surplice Dress. A handsome dress of white mohair with a decoration of heavy Venise medallions, narrow galloon and banding. The waist folds over a pointed chemisette of crosswise tucks trimmed with medallions, and the surplice is outlined with lace banding. The bertha is trimmed with medallions and edged with galloon put on in festoon ef-

No. 1391. Girls' Surplice Dress. Cut in sizes 8, 10 and 12 years. Price 15 cents.

fect. The full puffed sleeves are gathered into a fairly deep cuff. Lace medallions form an effective decoration on the box-plaited skirt. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 10 years requires 5 yards of 40-inch material. Price, 15 cents.

No. 1406. Child's Dress. Simplicity is the distinguishing feature of children's dresses this season, and the model illustrated, which is developed in white piqué, is a good example of this sensible fashion. It is laid in a double box-plait back and front, and the bishop sleeves are gathered into a band. A black patent leather belt is worn with this. Any washable fabric would be equally effective. The pattern is cut in sizes 2, 4, 6 and 8 years. Size 4 years requires 3½ yards of 38-inch material. Price, 15 cents.

No. 1406. Child's Dress. Cut in sizes 2, 4, 6 and 8 years. Price 15 cents

Talks to Our Girls

By Miriam Manning

Readers of THE PICTORIAL REVIEW inquiring for shops where mentioned articles may be purchased should enclose a stamped envelope for reply and state the page and date.

I WAS moved to reflection yesterday by an unfortunate altercation which I overheard between two sisters—in fact they were quarreling vigorously about the merest trifle and I was sorry to see it. Of course it is natural that girls should frequently disagree with girls. If we were to trace the matter to its source, we should probably find that this is the reason why women often quarrel with and backbite other women. A quarrelsome, jealous, envious girl does not become peaceable, kind, and gracious on reaching womanhood. She may have more skill to hide her sins, but the sins will be deeper and stronger than when she first harbored them in her girlhood. Girls quarrel, not because the other girl is in fault, but because *they* are wrong in their hearts. A desire to tease, to revenge themselves from some fancied slight, to show their power, to hurt, or to excel and rival, is the actual cause of ninety-nine out of every hundred of these silly "tiffs" that make young girls absurd in the eyes of brothers and older people.

IN OTHER GIRLS' SHOES.

Something of charity and commonsense should settle these affairs with a promptitude likely to prevent their recurrence. Do not be in such a hurry to believe Gertrude said that or this. Why did Alice tell you? From noble and high-minded motives? Are you or Alice sure Gertrude made the remark in the tone, and with the emphasis with which it was repeated? If some of your criticisms on Gertrude were echoed in a different tone they would sound strange, and a single sentence, or even two and three, are doubtful without the context. Try giving other girls the charity you wish them to give you. You hope nobody thinks you capable of a mean action; think nobody else capable of one. If you are better than all your friends, what a queer idea of companionship you must have! Never repeat anything that is not kind or helpful, is a rule that will smooth and simplify any girl's path.

SHOULD GIRLS USE POWDER?

In reply to this question, so frequently asked me by young girls, I wish to assert emphatically that they should never under any circumstances whatever (except on the stage) allow themselves to use any artificial aid toward nature beyond the scantest touch of powder. And this should be wisely chosen, as a common or a scented powder is absolutely prejudicial. A common powder is at once detectable in the same proportion that a scented powder is detestable. Powder should only be used by a young girl for evening occasions—for a ball, or even a *soirée*, or perhaps, on rare occasions of ceremony, when rooms are hot, in the afternoon. There are girls who have greasy skins and who should therefore wash their faces with a touch of *eau de Cologne* in tepid water, rub dry, and dust lightly with powder. I know a girl with a beautiful skin who imagines that her nose "shines"; she covers it with grease and thick powder. Need I say that she is entirely spoiling her skin and making a sight of herself? Parisian girls who adopted this course would be barred from all really good society at once. The use of powder in cold weather, very discreetly used, is undoubtedly a protection to the skin, but it should be most judiciously applied.

BE KIND TO ANIMALS.

I know that it is a complaint often heard from the lips of those who are no lovers of animals, that their presence in a house too often crowds out the human interest, and, indeed, there seems to be ample reason for this complaint. Dogs and cats are frequently the recipients of more than their share of affection, it would appear.

But here is the truth as I find it in this cosy ingle-nook from which I write, that the boy or girl, the man or the woman, who is a lover of dumb creatures may be a perfect friend to all the world as well; and the house where the sense of home seems to fold most warmly round the stranger within its gates may well be that on whose cheery hearth the dumb half of the household not only live side by side in playful amity, but are somehow quick to catch from those who have won them by kindness quaint courtesies and care for the strange guest in their midst.

TABLE MANNERS.

I never like to lose an opportunity to say a warning word on the subject of table manners for fear that you may become lax unconsciously, and I believe it is only by "keeping at it" that I can prevent your adopting those little ways which derogate from your refinement. The real marks of a gentlewoman are more distinctly shown in the matter of eating than in any other way and it may almost be said to be the real test of good breeding, therefore begin early. Let me urge you to avoid tipping back in your chair or lounging upon the table; never assume any position that is awkward or ill-bred, and never, at your own table or at a dinner-party elsewhere, leave before the rest have finished without asking to be excused. At a hotel or boarding-house this rule need not be observed.

MUSICAL TASTE.

A few days ago I received a letter from Lucia K., telling me of her woes and troubles. She says she has been forced to take music lessons by her parents and has not the slightest inclination for it, all of her tastes being artistic, and that when she is asked to play a piece before company she invariably breaks down from fright and embarrassment. Now, Lucia is similarly situated to many other girls, and they have, one and all, my sincerest sympathy, for, although I am devoted to music, I could never play a creditable "Morceau" for the edification of company. But I wish to advise every one who suffers in that way to endeavor to overcome it, for it is most unfortunate. To be able to give pleasure to others, even in a small way, is a desirable privilege, and we should make the most of our small social powers, without self-consciousness. Sing or play as well as you can, and if you feel that you are not a Melba or an Aus der Ohe then you may at least congratulate yourself that you have been obliging, and it is the effort that counts, after all.

THE GAME OF ANAGRAMS.

I heard the other day of a new diversion for young people, and I am passing it on to you for use at your social clubs: Take scissors and cut out from advertisements and old papers a lot of letters and place thirty in a box on each table at which the young people are to play. On the outside of one box paste the name "beasts," of another, "fishes," of another "birds," and of a fourth "minerals." At a given signal the youngest player at each table may draw out a letter and place it on the table. The players must then call out a name of a beast or bird, or whatever their box calls for, which begins with the letter. The one calling the name first, wins the letter and the person winning the greatest number of letters wins the game and progresses to the next table. For instance if some one draws the letter "C" out of the mineral box the one who is quick enough to think of "Copper" will win the letter.

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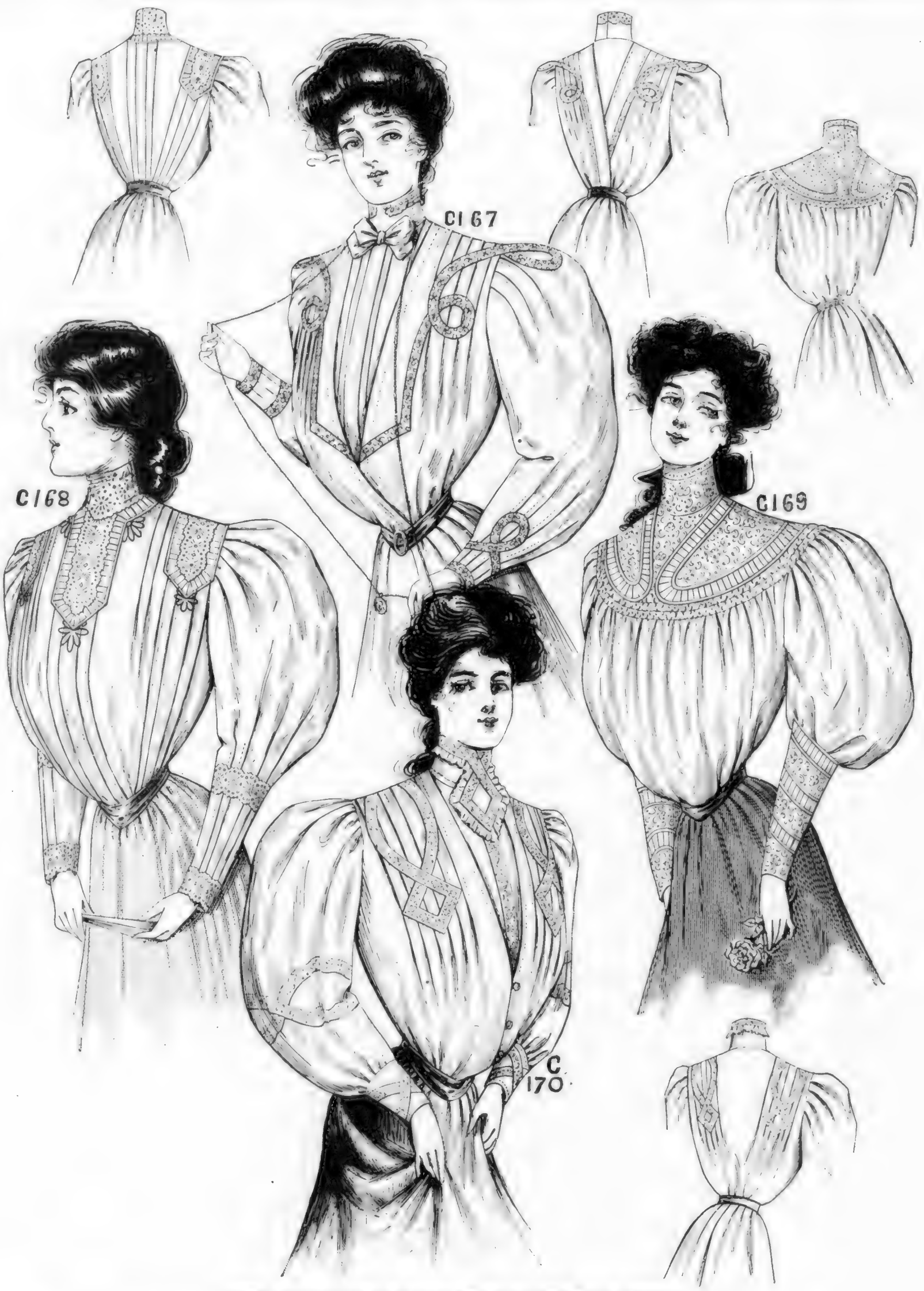


NEW DESIGNS IN SEPARATE WAISTS FOR SPRING.

Pinned Paper Patterns of the Above Designs—$1.50 in Stock Sizes. Cut to Special Measure, 50 cents extra.
These Models are not cut in Tissue Paper Patterns.

No. C167. The fashionable surplice effect is shown in this bodice of soiesette in a delicate pearl gray. The space left open by the crossing of the surplice is filled in with a chemisette of white soiesette laid in a double box-plait at the centre-front. A trimming of repoussé lace banding gives the effect of revers.

No. C168. This is a smart waist of white peau de soie that is laid in plaits, some of which are stitched to yoke depth, and some to the waist-line. Broderie Anglaise makes an effective trimming.

No. C169. A dainty simplicity is the distinguishing feature of this waist of pastel pink chiffon etamine, which has a high collar and deep round yoke of Bruges lace, with an applied trimming of narrow curved bands of tucked taffetas piped on both sides.

No. C170. Another variation of the surplice waist, developed in lilac crêpe de Chine. The chemisette is trimmed with lace banding, and the tucks that are arranged at each shoulder front and back are stitched to yoke depth, with lace banding applied in a fancy design.

Crocheted Caps

By Madeline C. Grey

Readers of the PICTORIAL REVIEW desiring any information concerning the materials or making of these caps, should enclose a stamped envelope addressed to "The Work Table" and state the page and date.

CHAIN 4 stitches and join; fill in the centre until the chain is entirely covered; catch up both stitches, and every third or fourth stitch; catch in the same stitch twice to widen. Make a solid centre of 2 inches across or 6 inches around. Throw over the thread; catch in the stitch 3 more times with the thread over the needle each time. Make a stitch and catch in the same stitch three more times with the thread over the needle; make a stitch and skip 4 stitches; go three times into one stitch and 3 more times with the thread over the needle each time.

Make 3 rounds as above, then catch up each stitch until 5 are picked up, throw over the thread and catch down in the first edge of the centre; pull up the stitch to the round you are working on, then continue to catch up 5, and so on around. Now make 3 plain rows by picking up each stitch. Next row pick up 7 stitches, then throw over the thread and go into the eighth stitch 4 times, with the thread over the needle each time; take out the needle, go back and pick up the first stitch made by throwing the thread over, and pull the last stitch made through this, forming the little ball; pick up 7 more stitches, make another ball, and so on.

Make two plain rows by picking up each stitch, then another row of balls and so on until you have three rows of balls. Now make four plain rows by catching up each stitch, forming the crown of the cap.

CROCHETED TAM-O'-SHANTER.

Break the silk and skip the length of 3 rows of balls, join on the silk, make a chain of 3 stitches, throw over the thread and go in the first stitch 3 times; make a stitch and go in the same stitch with the thread over the needle. Now do not make a stitch between, as in the crown, but skip 4 stitches, throw over the thread, catch in the fifth stitch 3 times, make a stitch and catch in 3 more times with the thread over the needle, and so on until you are around to the third row of balls from the centre where the silk was broken off.

CROCHETED CAP FOR A BABY.

Make 3 stitches, turn the work, and make 2 more rows as above. Now make a chain of 3, turn the work and catch up 4 stitches; throw over the thread, catch down in the first row of the crown, and so on until across; then a chain of 3, turn the work, catch up 3 stitches, skip one, and catch up 3 more and skip one, and so on until across. Make a chain of 3, turn the work and catch up each stitch, making 4 plain rows across.

Now make 3 stitches, turn the work, catch up 7 stitches, make a ball, and so on, until 3 rows of balls have been made, each row having two plain rows between; make 4 rows of plain, then a row by throwing over the thread, and catching in 3 times, make a stitch, and go in 3 more times; do this until 3 rows are made, then catch up 4 stitches, throw over the thread and catch down in the first stitch of the row of balls, and so on across. Next row catch up 3 stitches and skip a stitch, then make a row by picking up each stitch across, or until 4 rows of plain are made. Now make 2 rows of balls, then 4 rows of plain. Turn the cap from you, catch in the second row of plain, throw over the thread and go in the same stitch 10 times, each time with the thread over the needle. Continue this until across the front of the cap.

Make one row of plain, then a row of balls, then 2 rows of plain. Have the cap towards you now, catch in every fourth stitch and throw the thread over the needle and go in the same stitch 10 times. Continue this entirely around the cap. Now make a chain of 3 and catch in every stitch of frill with a chain of 3 between every stitch, this making the final frill or finish of cap. Gather the lace and sew inside of this frill.

Make 3 rosettes of the baby ribbon and sew on the top of the cap 1½ inches apart, leaving the ribbon between each rosette.

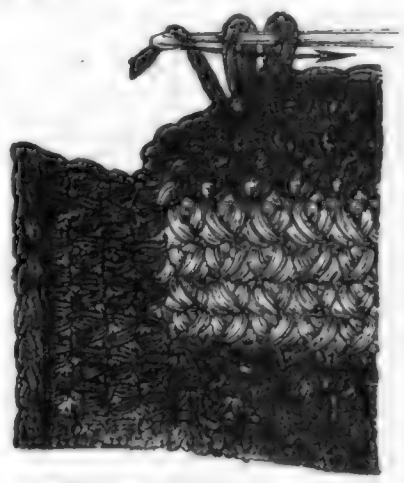
The materials required are 4 spools of the best cream-colored crocheting silk; 2 yards of narrow cream-colored lace; 1½ yards cream-colored taffetas ribbon No. 12 for strings and 6 yards of cream-colored baby ribbon for rosettes.

CROCHETED TAM-O'-SHANTER.

This pretty Tam-o'-Shanter is worked in strips of d. c. with two shades of the wool selected. There are 36 strips with 4 rows of d. c. for each strip.

Make a chain of 30 strips and crochet 4 rows. On the light strips the right side of the crochet is seen, on the dark ones the wrong side. The work is made backwards and forwards, from right to left, and in rows going forward the stitches are made to the left.

When all the strips are completed, join together. The upper edge of the cap is closed with a small flat top. Work in d. c. with the dark wool, narrowing 1 stitch on each strip in the first row. In the next 4 rows the stitches are to be decreased, so that the top is quite flat. The last row is of treble crochet, all drawn together closely with 1 thread of the wool. Over this place a large pompon of the wool, or a rosette of ribbon. For the band of the cap, work 2 or 3 rows of d. c. right side out, with the dark wool, and then begin to narrow at every tenth stitch; continue to narrow in every row at the ninth, eighth, and seventh stitches respectively, until it fits the head; then crochet enough rows to make the band as wide as desired.



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No. C179. A smart skirt of blue mohair, which is laid in box-plaits at the centre front and back. The waist fullness is controlled by tucks and the sides are lengthened with a deep flounce, tucked on the lower edge, and having two box-plaits formed at intervals.

No. C180. This is a two-piece circular skirt of mouse-colored Panama cloth with applied box-plaits. It is lengthened by a plaited flounce put on in an irregular design, with a heading and trimming of plaited cloth in a darker shade.

No. C181. Voile de soie in Burgundy color was used in the development of this skirt, which is in the two-piece circular style. The lower fullness is given by means of the double box-plaited flounce, headed with embroidered medallions framed in bands of self material.

Nos. C202-182. A pretty costume for visiting, of pale biscuit-colored chiffon cloth, the blouse of which has a deep round yoke effect of shirring with a tiny chemisette and collar of Pompadour silk.

The Skirt (**No. C182**) has a front in panel effect formed of two graduated box-plaits, and is trimmed around the sides and back with narrow flounces, which have a decoration of pompadour silk.

Our Helping Hand

IN acknowledging the receipt of many contributions to this department during the past month, we wish to commend the valuable quality of hints submitted, but desire to emphasize for future reference the necessity of sending some novel and useful idea, couched within the limit of 125 words. Those who have been successful in winning the several prizes are as follows:

The first prize of $5.00 has been awarded to Miss E. M. Smart, Boston, Mass.; the second prize of $2.00 to Miss Flora C. Peterson, Ailey, Montgomery County, Georgia, R. F. D. No. 1; and the third prize of one year's subscription to THE PICTORIAL REVIEW to Mrs. E. H. Camp, Salt Lick, Kentucky.

FIRST PRIZE.

TO MAKE DRESS-GOODS WATERPROOF.

Dissolve one-half of a pound of alum in two quarts of boiling water, then add two gallons of cold, pure spring water, and one-half of an ounce of baking soda. Into this solution place the material and let it remain for a day. Then dissolve a quarter of a pound of sugar-of-lead in two quarts of boiling water, to which again add two gallons of cold, pure spring water. Take the material and press it lightly, then place it in the second solution for at least five hours. After that, wring the material out again and allow it to dry in the open air. Press with an iron and you have a waterproof material.

E. M. S.

SECOND PRIZE.

REMEDY FOR WOUNDS.

This is a tried remedy for wounds made by stepping on nails or other rusty articles.

In the first place, don't wash the wound, unless necessary. Get a woollen rag and lay it over hot coals and smoke the place thoroughly for five minutes, then wet well with spirits of turpentine and lay a small cloth, wet with turpentine, next the wound and bind up well to keep out cold. If the place is very painful and sore, it is best to repeat this at least twice a day. We have used this remedy a number of times where persons had stepped on nails, rakes, etc., also with good result on a horse that had stuck a rusty nail two inches deep in the foot.

F. C. P.

THIRD PRIZE.

IN CASES OF GRIPPE.

I have known the following remedy to stop the spitting of blood in a case of la grippe, and have been told by two physicians that there was no doubt but that pneumonia had been arrested by its use. Take equal parts of gum camphor, mutton suet, beeswax and as near as you can get it of turpentine, melt all together on a flat pan, hold a piece of muslin, large enough to cover the chest, by the two corners and draw it through the hot liquid. As soon as it is cool enough, put on the bare chest and cover with flannel and leave on as long as desirable. Fine for any cold.

M. M. C.

HONORABLE MENTION.

TO OBVIATE FADING.

To wash China silk, crêpe de Chine, lawns, flannelettes, or any fabric you do not wish to fade, take one-half parts of gasoline and one-half of warm water. Wash through one water, rinse through the second with the same quantity of gasoline. Hang on the line and the gasoline will soon evaporate. Take down and press before quite dry; this will give a little stiffness, and worn goods will look like new.

Mrs. E. W. S.

TO CLEAN WALL-PAPER.

For cleaning soot from wall-paper, white walls, matting and carpet, I use corn-meal dampened with gasoline, being careful not to use it near a fire. Rub lightly when cleaning the walls or wall-paper, renewing frequently.

A. R.

A CURE FOR CHICKEN CHOLERA.

Many women on farms or those who are interested in poultry-raising know the disastrous effects of chicken cholera. I have had the experience and know just how discouraging it is. But if a vessel of salt is kept where the chickens can have free access to it, you will never be troubled with this disease among your poultry. This is a simple remedy, but you have only to try it to acknowledge its merits.

N. M. P.

TO REMOVE STAINS.

If bed linen, which has been stained with tincture of iodine, is washed in the ordinary way, the spots will be as bright as before washing, but if the soiled portions are moistened with common starch that has been dissolved in water, as for stiff, cold starching, and rolled up for an hour or more before washing, every trace of color will disappear.

A. M. G.

THE PERFECT SHAMPOO.

For a perfect shampoo the highest authorities advise the use of green soap, which may be purchased of any druggist. Two tablespoonfuls of this tincture in a pint of warm water makes the right mixture. Pour this slowly over the head while it is bent over a wash-bowl or bath-tub. The hair, if long, should be parted and the back brought forward. Rub the scalp and hair well with this mixture, rinse thoroughly and dry with a towel. This soap is a liquid made of a certain fish-oil that is both healing and cleansing. It prevents and cures dandruff.

L. B.

TO EFFACE SCRATCHES ON FURNITURE.

Break in two the kernel of an English walnut and rub the part to be restored. The oil of the nut makes a filling and darkens the wood so that the place abraded is scarcely discernible.

G. W. G.

HOW TO MEND OLD LACE CURTAINS.

Take old lace curtains that are almost ready for the rag-bag, wash and starch, dry on stretchers or any way you wish. Lay the worn part on a smooth surface, wet net of the same mesh as the curtain, lay on the hole and press it with a hot iron, or let the iron remain on until dry. The holes thus treated will disappear and your curtains are then ready to give another year's service. You will be surprised how nicely they will look.

(Mrs.) F. S.

TO AVOID A LISP.

"How handsome he is!"

"Yes, but did you notice how he lisps?"

Mothers, do not allow your love for the little lisper to cover the fact that lisping is a great social disadvantage to your boy or girl as they grow older. Explain to them early that the tongue must not show in front of the teeth in speaking. Watch and encourage them while they practice words containing "s," articulating with the teeth meeting, so as not to allow the offending member to protrude. You will be delighted with the result. I speak from experience.

S. W. C.

AN ACKNOWLEDGMENT.

NEWTON, KANS., Jan. 21, 1905.

Editor of Helping Hand Department:

Please accept my thanks for check for $5.00, received yesterday morning, for the first prize in the February number. I enjoy PICTORIAL REVIEW more, every month, than any other paper I ever took. Thanking you once more for your kindness, I remain,

Respectfully,

MRS. WILL MAY.

AGENTS WANTED to sell SPRING DRESS GOODS NOVELTIES below retail, at a good profit, and to pay us for goods after delivering to their customers; a dignified and permanent business; send for sample-cards and start in
Moore Dress Goods Co., Dept. D, 10 Union Square, New York

Good News for Asthma Sufferers

We are glad to announce that the Kola Plant, recently discovered on the Congo River, West Africa, has proved itself a sure cure for Asthma, as claimed at the time. We have received the testimony of ministers of the gospel, doctors, business men and farmers, all speaking of the marvelous curative power of this new discovery.

Mrs. L. D. York, of Henderson, Mo., writes, thanks be to my God and the Kola Compound, I am now completely cured of Asthma, after many years of suffering. **Hon. L. C. Clute, of Manchester, Iowa**, writes, was permanently cured of Asthma after eighteen years' severe suffering and want other sufferers to know that the Kola Compound did it. **Mr. E. B. Hume, 1345 Arch Street, Philadelphia, Pa.**, a widely known traveler, writes, was cured after physicians and everything else failed, and I tried all so-called remedies known. **Mrs. Sadie Montgomery, Lapel, Ind.**, writes, I could not lie down or walk fast for several years, but the Kola Compound cured me, although every other remedy failed.

To prove to you beyond doubt its wonderful curative power, the Kola Importing Co., No. 1164 Broadway, New York, will send a large case of the Kola Compound Free by mail to every reader of PICTORIAL REVIEW who suffers from any form of Asthma. This is very fair, and we advise sufferers to send for a case. It costs you nothing and you should surely try it.

Just Say:
Send me a Dollar Pair
Free--To Try

and you will get **free on approval,** as soon as the mail can bring them, a pair of the celebrated **MAGIC FOOT DRAFTS,** the great Michigan cure for

RHEUMATISM

of every nature—**chronic** or **acute, muscular, sciatic, Lumbago, Gout,** etc., no matter where located or how severe. The drafts are worn on the soles of the feet without inconvenience, and cured by drawing out and absorbing the poisonous acids, and pain-causing impurities from the blood through the great foot-pores. Try them at home when you get them. Then if you are **fully satisfied** with the benefit received you can send us **One Dollar.** If not, keep your money. **You Decide.** You try the drafts entirely at our expense and risk, and you can see that we couldn't afford to make such a wonderful offer if they didn't **cure.**

Magic Foot Drafts are producing marvelous results. They are curing some of the worst cases on record, after doctors and all other treatments had failed.

Z. H. Palmer, Pittsburg, writes that the Drafts cured him after 28 years of suffering.

They cured T. S. Curtis, Erie, Pa., at the age of 82 years.

Geo. J. Nolanson, Bathurst, Canada, was cured after 20 years of other expensive treatments.

Mrs. Z. J. Smith, of San Francisco, Cal., writes: "Magic Foot Drafts have cured my husband of rheumatism and never have I paid out a dollar that is sent so willingly as this."

"I was relieved after wearing them (Magic Foot Drafts) 24 hours." Emma O'Reilly, Buford, Wyo.

Remember—it costs you nothing to try the Drafts—and a dollar is little to pay if cured. A scientific booklet (in colors) on Rheumatism, comes free with the Drafts, all prepaid. Write today. Do it now! **Magic Foot Draft Co., 433N Oliver Bldg., Jackson, Mich.**

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worth of plating in two weeks, writes M. L. Smith of Pa. (used small outfit). Rev. Geo. P. Crawford writes, made $7.00 first day. J. J. S. Mills, a farmer, writes, can easily make $5.00 day plating. Thos. Parker, school teacher 21 years, writes, "I made $9.80 profit one day, $9.85 another." Plating Business easily learned. We teach you **Free—No Experience Required.** Everybody has tableware, watches, jewelry and metal goods to be plated with Gold, Silver, Nickel and Metal plating. Heavy Plate—latest process. No toy or humbug. Outfits all sizes. Everything guaranteed. LET US START YOU. Write today for Catlog, Agency and Offer. Address **F. Gray & Co. Plating Works, Cincinnati, O.**

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Suitable Hats for Spring Wear

A Lesson in Millinery. II.

By Maud Anderson

CHARLOTTE CORDAY HAT FOR MISSES

It requires 16 yards of straw braid, 1¾ yards of chiffon, one bunch of roses and one of leaves to make this Charlotte Corday hat.

To make the frame (E), start with the head-wire. Take a piece of wire 22 inches long, lap it until it measures 18 inches. Cut 4 pieces of wire each 21 inches long, marked A, B, C, D. The coronet measures 1½ inches and turns downward.

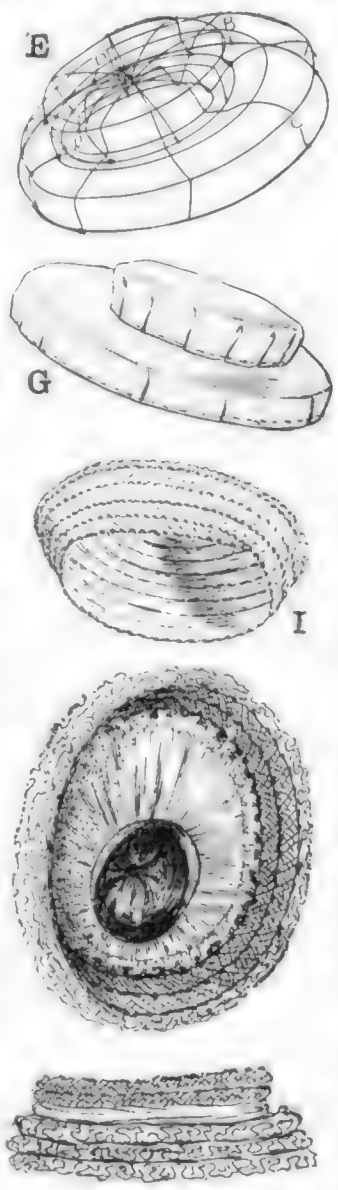
Wire A is the front wire. Measure 1½ inches for the coronet, bend and measure 4½ inches, and measure 7½ inches across for the round crown. Bend and measure for the back 2 inches, bend down and measure 1½ inches for the coronet. Wire B is the left side front wire. Measure 1½ inches for the coronet, bend and measure 4 inches in, measure 7½ inches across for the crown, measure 2½ inches for the back, 1½ inches for the coronet.

Wire C is the right side-front wire, and measures the same as wire B. Wire D is the side wire. Measure 1½ inches for the coronet, bend and measure 3½ inches, measure 7½ inches across for the crown; bend and measure 3½ inches, measure 1½ inches for the coronet. The right and left sides of wire D measure the same.

Tie the wires to the head-wire, having wires A, B, C, D, in the right places, forming equal distances apart from each other. Tie the crown-wires in the centre with tie-wire. Lap a piece of wire 44 inches long for the edge-wire, until it measures 40 inches, and pinch this to the wires A, B, C, D, with pincers, having equal distances apart. For the brim-wire, lap a piece of wire 43 inches long, until it measures 39 inches. Tie this with tie-wire to wires A, B, C, D.

Lap a piece of wire 33 inches long for the inside brace-wire, until it measures 29 inches. Tie with the tie-wire to A, B, C, D wires.

This frame has a separate crown. Measure 2 inches for the height of the crown, and 7½ inches across the crown. The four crown-wires measure the same. Measure 27 inches and lap until it measures 23½ inches. Tie this to the outside top of the crown. Tie the cross-wires with tie-wire in the centre. Measure 27 inches for the base of the crown, lap until it measures 23½ inches. Pinch this wire to the base of the crown with pincers and tie this crown with tie-wire to the frame.



DETAILS FOR MAKING THE CHARLOTTE CORDAY HAT.

Cover the frame smoothly with crinoline (G), which takes ½ yard. Then bind the hat with straw braid. Cut 6 pieces of chiffon on the straight, 6 inches wide; make a double tuck, and shirr 2 strips together and sew to the edge of the binding, having the shirrings even. Then sew to the chiffon a piece of straw braid.

Sew two more strips of chiffon together, make a double tuck, shirr and sew next to the straw braid. Sew another piece of straw braid, and then another piece of chiffon, alternating until three rows of straw are sewed.

Sew three rows of straw braid under the coronet. Cut 1½ strips of chiffon on the straight, 8 inches wide. Join in a circle, and put 2 tucks on the edge, draw it up and sew to the edge of the straw, then plait in to the head-size; this is the facing.

To make the straw crown (I), sew and shape it in the hand. Sew the straw braid in the centre, and around six times. Have this a perfect circle and flat, drawing the last 3 inches gradually; this will shape the crown. Sew this crown to the wire crown, and tack here and there.

Twist the chiffon that is left around the crown, then sew the flowers on the left front wire (B).

To make the band, cut a piece of capenet 6 inches long, the shape of a crescent. Bind with brace-wire, then cover it plain with silk or velvet; sew this to the head-size, having it in front. Then line the hat.

BLACK TOQUE FOR AN ELDERLY WOMAN.

THE BLACK TOQUE.

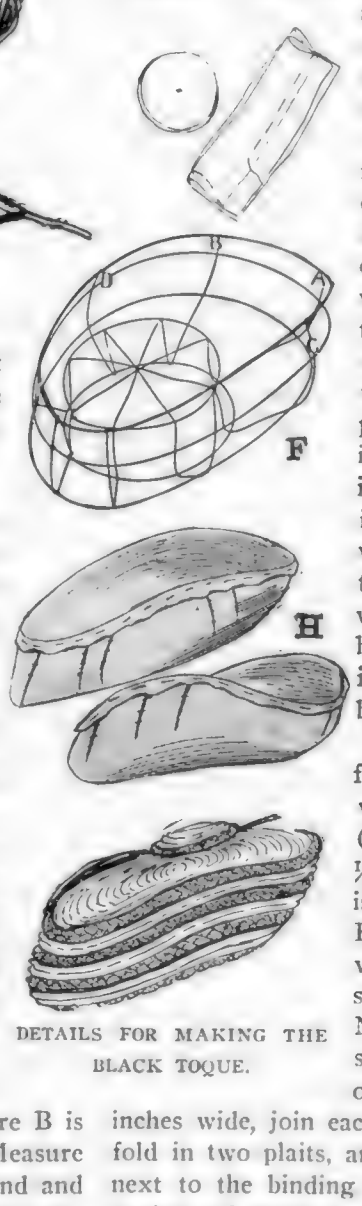
To make this hat requires 7 yards of straw braid and 1½ yards of chiffon. To make the frame (F) start with the head-wire. Measure 22 inches for this and lap it until it measures 18 inches. Then cut 4 pieces of wire 23 inches long, the 4 wires being marked A, B, C, D.

Wire A is the front wire. Measure 3 inches in for the coronet. Bend and measure 3 inches in; 2 inches for the height of the crown, 5½ inches across the crown, 2 inches down for the crown. Measure 1½ inches for the back, and bend and measure 3 inches for the coronet. Wire B is the left side front wire. Measure 3¼ inches for the coronet, bend and measure 3 inches in, 2½ inches for the height of the crown, 5½ inches across the crown, 2 inches down for the crown, 2 inches for the back. Measure 3 inches for the coronet.

Wire C is the right side-front wire, and measures the same as wire B. Wire D is the side wire. Measure 3½ inches for the coronet; bend and measure 3 inches and bend and measure 2 inches for the height of the crown, 5½ inches across the crown. Bend and measure 3 inches, and 3½ inches for the coronet. The right and left sides are the same. Join the four wires to the head-wire and tie with tie-wire. Tie the crown-wires in the centre with tie-wire. Take a piece of wire 22 inches and tie this to the outside of the crown so as to make the spaces equal distances apart. This circle should measure 20 inches.

Lap a piece of wire 37 inches long, until it measures 32 inches. This is the edge-wire. Pinch this wire with pincers to A, B, C, D wires, having the spaces between each wire equal distances apart.

Lap a piece of wire 38 inches long, until it measures 34 inches. Tie this with tie-wire to the bottom of the coronet. This is the brim-wire which always forms the coronet. Lap another piece of wire 38 inches long until it measures 34 inches, for the brace-wire for the coronet. Tie this with tie-wire between the edge-wire and brim-wire. Lap a piece of wire 27 inches long until it measures 25 inches. Tie this with tie-wire between the brim-wire and the head-wire. This is the under brace-wire.



DETAILS FOR MAKING THE BLACK TOQUE.

Cover the frame smoothly with crinoline (H), which takes ½ yard. The top is a plateau. Bind the frame with a piece of straw braid. Next cut three strips of chiffon on the bias, 6 inches wide, join each strip together, fold in two plaits, and sew one row next to the binding of straw. Sew a piece of straw on the wrong side and turn it over to form a roll next

Darken Your Gray Hair

DUBY'S OZARK HERBS restore gray streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herb , barks and flowers. **PACKAGE MAKES ONE PINT.** It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail, postpaid, for 25 cents.
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I assert and **Will Prove to You,** that my treatment will destroy the follicle and otherwise **Permanently Remove the Hair Forever.** No trace is left on the skin after using, and the treatment can be applied privately by yourself in your own chamber.

IF YOU ARE TROUBLED, WRITE TO ME
for further information, and I will convince you of all I claim. I will give prompt personal and **Strictly Confidential** attention to your letter. Being a woman, I know of the delicacy of such a matter as this, and act accordingly. *Address,*

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PU-RE-CO CREAM,.....50c. and $1.00 a jar.
PU-RE-CO SOAP, a Box of Three Cakes.....50c.

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P. OTT ENGRAVING CO., 924 Chestnut St., Philadelphia, Pa.

to the chiffon. Alternate the straw-braid and chiffon and finish with straw braid.

The top is all made of chiffon. Cut 4 pieces of chiffon 6 inches wide on the bias, join together; fold in two plaits and, beginning at the edge of the hat, sew around until you meet the centre. Finish off neatly.

Now make the rosette. Cut a piece of crinoline 4 inches in diameter, bind this with straw braid. Cut 1½ strips of chiffon on the bias 6 inches wide, fold in two plaits. Beginning at the edge, sew around until it meets the centre. The folds are made the same as the top of the crown.

Sew the fancy feather on the side wire D on the left side, and tack it down at the back. Then sew the rosette in front of it. Line the hat, and it is finished.

If made at home, either of the hats illustrated would cost about $2.50. The milliner will execute special orders for them at $4.00 each, mailed complete, from this office, PICTORIAL REVIEW, 853 Broadway, New York City.

BOW FOR A CHILD'S HAT.

BOW FOR A CHILD'S HAT.

This bow requires 4 yards of ribbon. On one edge make a hem, a little over ⅛ of an inch wide. Run lace wire through the hem. Measure 11 inches for the first loop. The second loop on the other side measures the same. The third loop measures 12 inches, the fourth loop 12 inches, the fifth loop 11 inches, and the sixth loop 11 inches.

Twist the end that is left around the centre of the bow to make a knot. Tie a pretty knot. The end that remains is about half of a yard long to twist around the crown. The bow is for a small child's hat and should be placed on the side front or front or the hat. To make this bow larger, add one inch or more on the loops.

Stylish Motor Hats

By Lucy C. Benson

The motor has done a great deal towards revolutionizing fashions in millinery. It is surprising that the motorist should at any time disguise herself beneath the ugly headgear that we see worn at times, when such stylish little hats are procurable.

There was a time, not long ago, when, if the motor ride was to be a thing of real enjoyment to a woman, she must needs envelop her head and face in clouds of gauze in order to secure her hat.

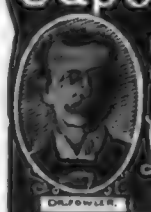
Now the attire of the motorist is as smart and bewitching in its way as the tailor-made for afternoon wear.

Of course, the essential point of a motor hat is closeness of fit. It must be no blow-away affair, but firm and trim, setting well on the head and built in such a way as to give the wearer no anxiety. For this reason the newest of motor hats, requiring no pin whatever to fix it, is to be commended. In shape it is quaint—a compromise between a "poke" and a mushroom hat, coming well down onto the hair at the back and quite sheltering the coiffure; while in front it dips down into a point (which shields the eyes from the wind), and is slightly lifted from the head by a *bandeau,* onto which is gathered a ruching of soft satin ribbon. This ribbon is no mere ornament, but has a purpose other than decoration. One edge of it is stitched to the *bandeau,* while to the other, lying nearest the face, an elastic is run, enabling the ribbon to be drawn down and fit round the forehead, at once protecting the front coiffure from derangement and further securing the hat, which is made of rain-proof material, tucked all over, and trimmed with satin ribbon, tied in a bow in front and afterwards pierced right through the brim, on each side, finally resolving itself into strings to tie under the chin, thus completely securing the hat, which is, however, cut so large in the head and is altogether so well-shaped that under ordinary conditions, strings seem scarcely necessary to preserve its security.

Other motor hats on the most approved lines are those of tweed, with stitched brims that turn up or down at will, and little tufts of game feathers towards the front. Of these, one of the most becoming designs shows a loose Tam-o'-Shanter crown and silk-bound brim; while equally smart is the motor hat of similar substance with a brim that rolls up as high as the crown. The round shape gives such a pretty effect, and the hat is altogether so soft that you can do with it what you like—roll it up, put it in your hand-bag, etc., without in any way injuring it. Another novelty for the Spring motor season is a fascinating little "Panama" cap of tweed, with a double turn-over brim and pork-pie crown—most becoming.

The advent of the motor, as a prominent factor in modern existence, has created a number of wants hitherto unknown to the world of fashion. The "hat guard" consists of a curved band which fits round the front of the cap, and fastens with a pin passed through the hair, the projecting piece over the forehead belonging to the peak, while the short chain prevents the crown from flapping in the most boisterous gale. This is obtainable in silver, in platinum, and in gold.

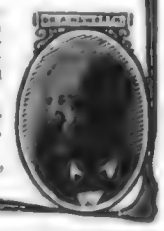
Superfluous Hair
Removed by the New Principle
DeMiracle



It is better than electricity because it does not scar or produce a new growth. Better than X-ray, because it does not burn or scar nor paralyze the tissues under the skin. Better than depilatories, because it is not poisonous and will not cause blood poisoning or produce eczema which is so common with depilatories, and it does not break off the hair, thereby increasing its growth. Electrolysis, X-ray, or depilatories are offered you on the BARE WORD of the operators and manufacturers. "DE MIRACLE" is not. It is the only method which is endorsed by physicians, surgeons, dermatologists, and medical journals

"DE MIRACLE" will be mailed to any address, sealed in plain wrapper, on receipt of $1.00. Your money back without question (no red tape) if it fails to do all that is claimed for it.

Our booklet—the most complete treatise on superfluous hair ever published—containing the testimonials of the physicians and surgeons whose photographs appear here, and those of hundreds of others, will be sent free, in plain, sealed envelope, upon request.



NOTE.—Accept no "DE MIRACLE" from dealers unless the cartons bear this inscription: "New style wrapper adopted Nov. 1902."
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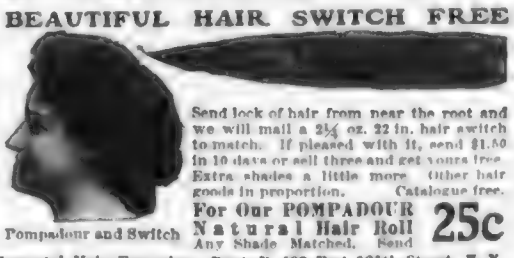

Send lock of hair from near the root and we will mail a 2¼ oz. 22 in. hair switch to match. If pleased with it, send $1.50 in 10 days or sell three and get yours free. Extra shades a little more. Other hair goods in proportion. Catalogue free.
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Pinned Paper Patterns of the Above Designs in Stock Sizes—Waist, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra. These Models are not cut in Tissue Paper Patterns.

No. C183. The most approved skirt models are close-fitting about the hips, but full at the foot, and this effect is achieved by cutting the skirt in innumerable gores, narrow at the waist and widening out toward the bottom, as shown in this design, which has a simulated flounce formed in box-plaits at intervals, and tucked at the lower edge.

No. C184. This is another example of the multi-gored skirt developed in pavement gray mohair, which tapers out into so much fullness that plaits form toward the foot.

No. C185. The fullness shown in this skirt of navy blue serge is achieved by means of the circular cut. The skirt is adjusted about the hips by means of darts, and stitched bands form a flounce effect.

Nos. C203-186. A simple but effective waist of dark fawn-colored crêpe de Chine, which has a full plastron of paler chiffon framed in bands of repoussé lace. The shoulder tucks are stitched to yoke depth.

The Skirt (**No. C186**) is of pale fawn-colored crêpe de Chine, and is cut in two piece circular style with a seam down the front, and darts on the hips. A deep flounce is adjusted each side of the centre front and back, forming inverted plaits.

Home-making Hints

Readers of PICTORIAL REVIEW inquiring for names of shops where mentioned articles may be purchased should enclose stamped envelope for reply, and state page and date.

THE woman of resource is sometimes pushed to her wits' end to make things look presentable in the house on little means, but being a woman of resource she manages it in one way or another. For instance, there is the question of old-fashioned windows and doors to be coped with, and it is sometimes quite a problem to get the drapery hung in just the right way, being too long or too short, or too wide, or too narrow—at any rate, not making the proper appearance—so she sits down to think about it. Then an idea comes to her as she gazes at the yards of height involved in that tall French window she is trying to curtain with drapery that seems to stop at the window's knees. She remembers that beautiful "grilles," as they are called, in nicely finished wood are purchasable for a trifling sum, and she concludes that this will mean the solving of her problem. Indeed, many women have been helped in such an emergency by this knowledge, for this grill-work is not only useful but beautiful, and especially so above handsome portières.

✂ ✂ ✂

In buying remnants of silk see that the length measures either 5 yards, or 10 yards, or 18 yards. The 5 yards will do for a blouse, the 10 yards will do for a petticoat or skirt, the 18 yards will make a complete dress. Eighteen yards seems a great deal of stuff for a complete dress, but fashion insists that the skirts be full and the trimming of the same material, so that a liberal allowance is essential. Gather you where you can remnants of lace. Miles of lace may be skilfully used to make evening dresses on net foundations, which shall be lined with chiffon, and revive with success a ballgown of yesteryear. I have seen an admirable example, made with tucks of net, joined with edging about 3 inches in depth, these extending from the waist to the knees, where a big frill of net edged again with four frills of lace was headed by piped roulades of pale pink satin festooned with pale pink satin rosettes at intervals.

✂ ✂ ✂

The "absent treatment" fitting is the newest idea in dressmaking, and the woman who does her sewing at home may congratulate herself that she now may be relieved of much of the bother and worry of it, if she but take heed of what science has accomplished for her. I am told that a new variety of dress-form has been invented, which may be inflated to an exact resemblance of the figure to be fitted. This, of course, does away with the tiresome standing, and results are said to be marvelously correct. It has been endorsed by the best dressmakers and is sufficiently reasonable in price to be within the limit of the home artisan. It will inflate any size of lining under a 48-inch bust, by utilizing a bicycle foot pump, and when not wanted on the stand or pedestal, may be kept in a small case out of the way. Really one of the most important labor-savers which has ever been invented.

✂ ✂ ✂

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It is our intention to publish a page of beautiful children under five years of age in the ensuing number of the PICTORIAL REVIEW, and to this end we desire contributions of photographs representing such infants. The standard of beauty varies with different individuals, and of course every mother thinks her own baby is beautiful. Then, too, intelligence and brightness in a young child are akin to beauty; but we want unmistakable and recognized beauty. A charmingly pretty child taken in a graceful pose, with a good, clear print, is what we require, and we shall receive all such offerings with satisfaction and thanks. Send them along at once, addressed to the editor of the PICTORIAL REVIEW, with the name and address written plainly on the back. We cannot guarantee to return them to the sender. We are prepared, however, to make this a competition, and therefore will offer one of those splendid Al-Vista Panoramic Cameras, valued at $15.00, to the sender of the successful picture representing the prettiest baby on the page, as shall be decided in all fairness by three suitable judges, whom we shall select and whose judgment shall be final. Above all things, we must insist upon good, clear photographs.

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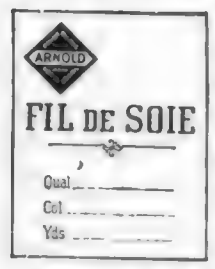

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Social Questions

By Josephine G. Brown

THE art of bowing, like many other graces of deportment, is sadly neglected in the twentieth century. Most women, nowadays, give a short, curt nod that has little of grace or friendliness; but a bow made with a decided bend of the head, accompanied by a pretty smile, is certainly a pleasanter, more attractive form of greeting. Abroad a man bows first to a lady, but in our country the action is a simultaneous one. If you meet the same persons several times in one day, or pass and repass them in the park, one bow—the first—suffices; no further notice of their presence is required.

If a man sees another man whom he knows walking with a lady unknown to him he should nod to his friend, but must, at the same time, take off his hat to the lady as a mark of respect to her womanhood. The lady thus saluted should return the bow by a quiet bend of her head. This courtesy, however, does not form the basis of a future acquaintanceship. A word may be written on the subject of introductions when out-of-doors. These are, in truth, more a matter of tact and expediency than of etiquette. If a woman is walking with her husband or father and meets acquaintances of her own she would naturally introduce them to her companion. And if a mother and daughter are together, the mother, as a matter of course, introduces the young girl to the people she meets. In the case of two married women walking together, each should use tact and discretion as to introducing strangers to each other; in most instances the safer way is just to do so, for a woman of *savior faire* should be careful not to pointedly exclude the friend she was walking with from the conversation *à deux* with her acquaintance.

CONCERNING INTRODUCTIONS.

Men should never be introduced to one another, unless some special reason demands that an introduction be made. Club life, business matters—a thousand and one reasons—make men curiously reluctant to embark on miscellaneous acquaintanceships. Shaking hands at the moment of introduction seems a matter of uncertainty to many people. The safest general rule is not to shake hands, but to bow in an easy, graceful manner. A lady never shakes hands with a man when he is introduced to her out of doors, or when a hostess presents him before dinner for the purpose of taking her into the dining-room. When it is a case of two women being introduced to one another there are often side issues to be considered. The rule is not to shake hands, but if a girl is introduced to a married woman, the older woman does a kindly deed by at once shaking hands in a friendly, pleasant manner.

After a dinner a guest should always shake hands with the hostess, and also with the host, if possible; however, at the end of a ball, party, or wedding reception, this formal farewell is unnecessary. But if at the moment of departure the hostess chances to be near the door, a guest should shake hands and say goodbye as a matter of course. An engaged girl is expected to shake hands with the relations of her future husband when she is first introduced to them.

Really, these minor matters of etiquette are more a question of a good heart and good manners than anything else. Kindly feeling and consideration for others will help an inexperienced woman through her sea of social difficulties better than a whole library of books on etiquette.

GIVING DANCES.

Modern ideas have changed many things and it is now understood that balls and dances have not the same bearing upon the lives of young girls of the present day as on those of former days, some ten or twelve years ago, for instance. The cause of this change may be found in the fact that the dancing age—or the age at which men care to dance—has altered considerably, from twenty-eight to eighteen, taken on an average. This exercises an important influence, as will be seen by those interested in studying the question in all its significance.

Young men of seven or eight-and-twenty, or anything over three-and-twenty, were regarded as young marrying men, and to meet and to dance with them might hold many possibilities to their girl partners; but the youths of to-day, although they may have manly manners, and aspirations to be considered men, have no matrimonial intentions, decided or undecided, and thus the romantic element is lacking in the dances and balls of the day to a very great extent. The young girl's lover is not to be hoped for amongst the crowd of good-looking boys, civilian and military alike, who ask her to dance; they are too young to think of aught but the amusement of the hour, and parents and guardians would not encourage boy bridegrooms, even if they desired to assume that character, which they do not. But this they do: they dance with zest and evident enjoyment, they are cheery and bright, because life is all before them, and if the romance is absent the pleasure is the more positive, and both girls and boys delight in dancing for dancing sake.

Girls have so many opportunities of meeting men, old enough to marry, if so inclined, that their prospects, from a matrimonial point of view, do not suffer from this change. It was otherwise in the past, when the ball-room was the acknowledged arena for the display of a young girl's attractions, and where she hoped to come across her fate. The University balls are no exception to the Military balls as regards the age of the young men who dance, they graduate earlier than they formerly did, consequently ball partners at Harvard and Princeton are as young as young can be. They are not possible husbands, but they are delightful partners, and kind young hosts when chance offers for showing hospitality to the fair sisters of their college friends.

The charity *fêtes*—monster balls, now so numerous—rather accentuate the change in the age at which men dance. Here, again, it is the young men, and young men in their teens, who accept invitations and tickets from married ladies with daughters, and who join the ball parties brought by those ladies interested in the different charity balls. If older men are induced to accept tickets it is with the idea of looking on only, not of dancing, or of joining a supper-party and of arriving in time for this particular purpose. Many men, however, frankly decline, on the plea of not caring to mingle in large crowds, and even make it a favor to accept invitations to dances given at their friends' houses.

Although the idea is thoroughly grasped that only very young men can be counted upon as ball partners, yet ladies give dances for their daughters as heretofore; not so numerous, perhaps, but still in certain circles there are enough and to spare given on most evenings in each week. Some give a ball and no dances; others two dances, but not a ball; and others, again, a series of small dances. The large charity balls, it must be admitted, clash very much with private dances, and interfere not a little with the number given. It comes to the same thing, it may be said, if girls go to these balls instead of to small private dances; but yet it is not actually so, as a large charity ball of this nature is to many girls more of a spectacle than anything else. The space for dancing is restricted, movement being sometimes almost impossible, and the lookers-on in the boxes have the best of it if the truth must be told. These benevolent undertakings are most praisworthy as a means of raising funds, but the pleasure the dancing affords is not so evident.

Small dances are in most instances popular with all. They are actually dances for young men and maidens still under twenty. The smartest of these are termed dinner-party dances, three dinner parties forming a dance. A good average for one of these is from forty to fifty guests, oftener the former, twenty couples to dance, several men to look on and take their turn as partners, and three or four hostesses who bring their parties to the dance. The hostesses, when a series of these dinner-party dances have been arranged, take it in turn to be the dance givers. These small parties are amongst the pleasantest dances that fall to the lot of young girls; they are sure of partners, not only those who go with their own party, but, from force of circumstances, they make the acquaintance of the young men belonging to the other parties. There is plenty of room for dancing, no crowding, no difficulty in being claimed by partner after partner, no enforced sitting out, no looking on; and to dance every dance is a matter of course.

At many of these dances smart suppers are not given, but dainty refreshments in lieu of the same. Ices, fruit jellies, creams, etc., are more usually given than the orthodox cold chicken, tongue, etc.; and sandwiches find favor on these occasions.

Useful Information.

WHEN YOUR WHITE cloth facings on a costume, and white felt hats have become soiled, try this method: Mix magnesia or arrowroot with a little cold water, so that it is a smooth paste. Brush this carefully over the cloth, or the felt, until the surface is quite white and covered; then let it dry, and brush it off carefully, when the dirt comes with it. But this needs to be very carefully done. If the mixture is too damp, it is apt to run; try the paste on a small piece first, where it would not be much seen. Pipeclay and water answers the same purpose. Use perfectly clean brushes. Dry pipeclay, rubbed on cloth, works wonders.

A GOOD WAY to avoid having the feathers work through your ticking pillows is to rub the wrong side of the ticking all over with cold bees' wax. This will surely prevent them from pushing through.

A NEW KIND of water pipe made of wood and wound with wire has come into use during the past year by mill owners and mining engineers in western Canada. It is said that this form of pipe is superior to iron pipe because it weighs much less, costs about half as much, and is less liable to burst in freezing weather. When used in place of flumes it saves water and needs little repairing.

THE WOMAN WHO lives on a farm and who has churning to do with an old-fashioned or dash churn, should try a tomato can with one end melted off and the other end just the little round lid melted off; by slipping this can over the handle of the dash it will keep the cream from splashing up; and by pinning a paper around the churn there will be no splashing of cream on the floor.

ANOTHER USE FOR the tomato can is to take a small one—just large enough to get one's hand into to clean it—and utilize it for chopping potatoes in a frying pan. It works faster than a common knife and is fixed in the same way as the can suggested for the churn.

FOR CLEANING OR scouring the strainer part of a milk strainer, use damp salt. Rub a small handful of the salt on one side until it works through the strainer; then also rub it through from the other side and the strainer is as clean as a new one.

WHEN A RAW potato is used in place of a cloth for scouring common knives and forks, cut off a slice from the potato, then dip into the scouring brick and when this refuses to do good work remove another slice. This makes it much easier to use and it scours much better, too, as the acid in the potato with the scouring brick obtains excellent results.

THE MEANING OF dreams is important to many people. It is said that to play the organ or to hear it played is a lucky prognostic; if it is a church organ it is an omen of death. If you dream of newspapers you are about to be made aware of some treat concocted at your expense.

PROCURE FROM YOUR carpenter some small wedge-shaped pieces of wood. One of these firmly fixed on each side between the window and the frame prevents any rattling.

IN MAKING PORCH or floor cushions remember that they are better stuffed with fine excelsior than with feathers, because they yield less and keep their shape better.

IN HANDLING A kerosene or gasoline stove it is well to know that milk will extinguish the flames of these fluids much better than water. In using only water it usually makes the flame burn more fiercely, but milk acts as a smothering agent and quickly puts out the flame.

IF YOU ARE making an omelet it is well to know that if the yolks and whites are first beaten separately, the omelet will not fall as soon as it is removed from the fire.

IT IS NECESSARY sometimes to send flowers long distances for weddings or funerals, so bear in mind that they travel best in a tin box packed rather tightly together. After packing sprinkle lightly with luke-warm water. To revive after the journey snip off the tip of every stem, and lay them in the bath-tub in lukewarm water for an hour. Then, if intended for vases, fill the vases with fresh luke-warm water, and arrange.

THE WOMAN OF ingenuity who has some pairs of long-wristed gloves can utilize them in making the pretty kid accessories, so much in vogue.

BESIDE THE PRETTY crush belts, dotted here and there with light beads, there are whole vests for jackets, made of kid and covered with designs such as are used for braiding, which are outlined with beads of varying sizes. The steel beads with here and there a red or blue one of larger size are very pretty for these vest patterns and the soft gray undressed kid or tan-colored kid in the glazed style makes pretty vests.

LET ME SUGGEST that another pretty use for kid this year is in making shopping and work bags, or dainty bags for opera glasses. These may be prettily braided, decorated with beads or made handsome by a design in burnt work.

TRY THIS PLAN: If strips of sticky flypaper are tacked where roaches or water bugs congregate they will speedily seek other quarters.

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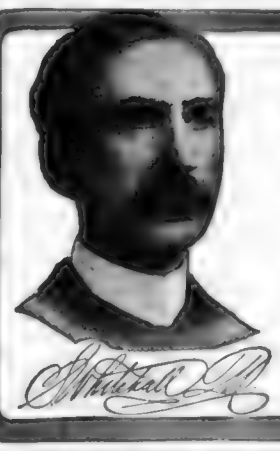

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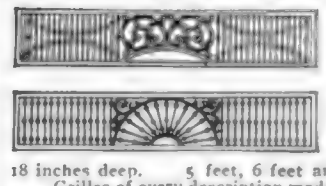

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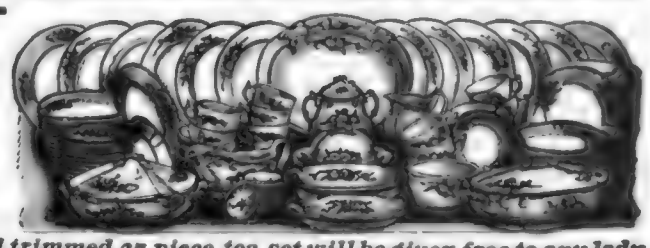

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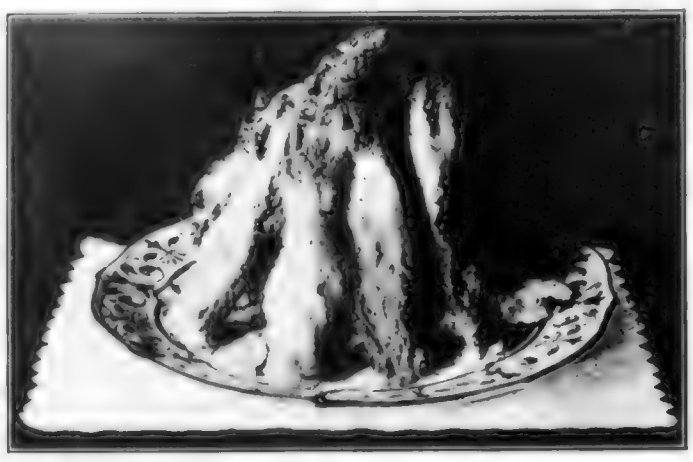
Sylvia's Dilemmas

1. A Chapter on Soups

By Alice G. Middleton

THE inexperienced housekeeper is not necessarily the young wife who has just assumed new honors at the head of her husband's table, it may be any woman who has had the responsibility thrust upon her by unforeseen circumstances—a sister called to preside over a brother's household where the demise of his helpmate has left a desolate hearth and home with motherless children to be cared for; or perchance a maiden aunt. Experience in housekeeping cannot be orally taught. It can be acquired only by the actual personal performance of certain duties, familiarized by repetition, and made easy by being reduced to a system. As in coping with any new difficulty, it is only the first steps that are hard to master. If one would walk alone, one must first creep. In this series of articles, however, portraying the trials of the inexperienced housekeeper and setting forth the way to relieve them, you are to consider the dilemmas of a young wife whose name is Sylvia. She is not yet twenty, her knowledge of cookery has been limited to the making of fudge and taffy, and she has a husband, George, who possesses an extremely healthy but not abnormal appetite. He is critical of his food because at his mother's table he had always been accustomed to having good and inviting dishes set before him.



PULLED BREAD.

"Can you boil a ham, my dear?" he asked her one morning at the finale of a most unsatisfactory breakfast where everything was either underdone or overdone and the coffee was merely amber-colored hot water. "You see you must know how to do things or you can never manage your cook, who at present is nothing to brag of. If you don't know how, I shall have to take her in hand myself. But a ham is useful—it fits in so nicely when other things go wrong."

Sylvia was ambitious, and a hint was sufficient. She would order a ham at once. "Why—you just boil it—I suppose!" was her reply. "Certainly," he answered with a laugh, "you just boil it! As it comes from the grocer's—eh—you just put it in the pot, bag and all!"

That was the first that she had heard about it coming in a bag. So she investigated the subject of hams that very morning.

At their next breakfast, however, things were not improved. George's "soft-boiled eggs" which Sylvia had prepared herself, in order "to have them nice, dear," had remained on the range exactly one hour, the coffee was tasteless, and the toast was as hard as the Palisades.

"That cook is getting worse and worse!" commented George with a sigh. "If things don't improve, we'll have to send for Aunt Mary!"

Things did not improve, and George's Aunt Mary, who was a famous cook, came to set things straight for the sorely perplexed little bride.

"Never mind, dear," said the good motherly soul, as she took in the situation. "You're merely one of many millions of women who have to learn how. It only comes from trying. They may talk about 'born cooks,' and, of course, some women are handier and have more knack than others, but it's all experience. Now, we'll begin with soups. Good soups are nutritious and George will appreciate starting into his dinner with a nice wholesome first course every evening."

"But the oatmeal and—coffee——"

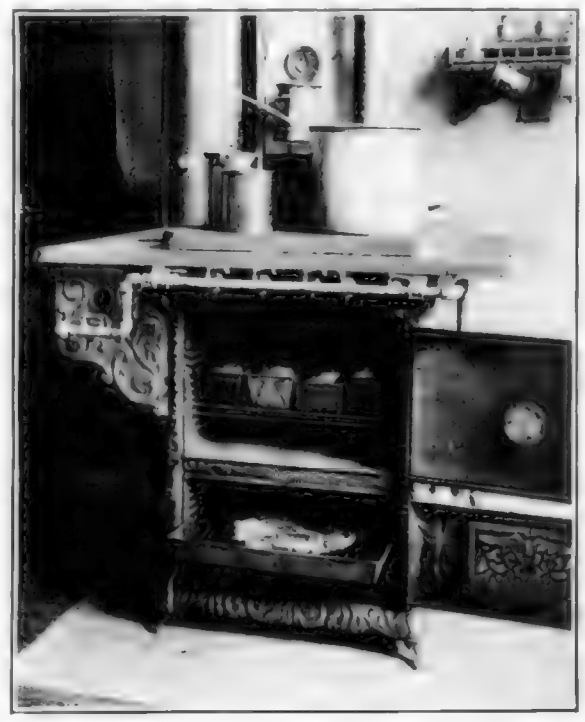
"They will come later—Rome was not built in a day—and dinner is your most important meal—make it irresistible. Get down your highest authority cook-book and read up on soups. Then come to me for practical advice."

Aunt Mary's advice was given at odd times, but considered concretely it was worth preserving. For example:

"A stock-pot for making soup is not necessary. A large saucepan reserved specially for the purpose, and kept scrupulously cleaned out *every day*, will do just as well. It is a great mistake to allow the contents of a stock-pot or stock-pan to simmer and boil day after day, without emptying it.

"If you wish to make soups out of nothing, as the saying is, put aside all bones, scraps and ends of meat for the stock. The bones should be cracked and broken, the marrow taken out, and the meat cut up and freed from all fat before placing them in the stock-pot. You must not look upon this vessel as a receptacle for indiscriminate odds and ends, a kind of kitchen scrap-basket, in fact; remember that no fat, pieces of toast or bread, sauces, potatoes or cabbage should ever be allowed a place in the stock-pot, if you want good soup. The vegetables used for flavoring stock, such as carrots, turnips, onions, should not be added until after the stock is made, if it is to keep, and also more can be done with unflavored stock than flavored. Salt should be added after the boiling process is over, as it hardens the water.

"Flavored stock has the addition of vegetables and herbs. For three quarts of stock, a good-sized carrot, medium-sized turnip, one small onion, and half a head of celery are sufficient, with one or two cloves, a *bouquet garni*, which is made of a sprig of parsley, a little thyme, marjoram, a bayleaf, and some lemon rind, all tied together. In all soups, broths, etc., be careful how you use turnip and onion, for a little of either goes a long way in flavoring.



THE SOUP POT ON THE RANGE.

"Ordinary stock made with fresh meat may consist of a shin of beef, together with one small onion, a medium-sized carrot, a small turnip, *bouquet garni*, two cloves, and four quarts of cold water. White stock of the best description is made with equal quantities of chicken and veal, or with the carcass and bones of a rabbit; the vegetables, of course, must not be fried. Stock made with mutton bones, or the water in which a fowl, or joint of veal or mutton has been boiled, makes a good basis for white stock, or is an inexpensive stock for ordinary white, thick soups. Here are some good rules for you to copy:

Tomato Soup

"One quart of stewed or canned tomatoes, one quart of stock, one small onion and carrot, half a stick of celery, two tablespoonfuls of butter, one bayleaf, three tablespoonfuls of flour, one-fourth pound of lean ham, a dessert spoonful of brown sugar, half-pint of milk or cream, pepper and salt. Skin the onion and cut it small, cut the ham into dice, and fry both in a little dripping until brown, put them in a large saucepan with the stock, carrot, bayleaf, and celery, and simmer all for one hour. Add the tomatoes and simmer for another three-quarters of an hour. Strain through a sieve, and pour the soup back into the saucepan. Rub the butter and flour together until smooth, add it to the boiling soup, and stir until it boils again. Season with salt and pepper, add sugar, remove from the fire, stir in the milk or cream, or half of each, and serve.

Economical Soup

"1½ lbs. of shin of beef (without bones), 1 lb. of veal and beef bones, ½ lb. of carrots, ¼ lb. of turnips, ½ lb. of onions, 3 qts. of cold water, ½ lb. of dried peas. Wash, peel and cut the vegetables up small, wash the peas. Chop the bones, cut up the meat and put both in a saucepan with the water. Let it come to the boil, and remove all scum that arises. As the stock boils, put in the vegetables and dried peas, and simmer for four hours. Season with pepper and salt, and strain, if liked, befor serving. Croutons may properly be served with this soup.

(*Continued on page* 63.)

Illustrations for this series of articles on housekeeping furnished through the courtesy of Arnold & Co., publishers of "Mrs. Rorer's New Cook Book."

Characteristic Foreign Dishes

By R. S. G

German Bean Soup
(Bohnen Suppe)

This exceedingly nourishing and appetizing soup is frequently served as the main course at a home dinner in German families, the beef from the stock being eaten with the accompaniment of mustard and rye bread, or such condiments as may be preferred. A sufficient quantity for three persons may be made as follows: For the bouillon, take 2 lbs. of lean beef—preferably selected from the rump—and put on to boil in 2 qts. of cold water. Skim when it boils and then let it simmer for 2½ hours. Add the vegetables, consisting of 1 carrot cut in pieces, 1 onion the same, ½ of a small parsnip and ½ of a head of celery (any of these vegetables may be omitted according to preference), 3 or 4 cloves, 6 allspice, ½ inch of red pepper pod and 1 small saltspoonful of salt, and boil for 2½ hours longer.

Soak 2 cupfuls of yellow beans over night. Pour off the water and put on to boil in fresh water. After boiling for one hour, pour off the water again and add boiling hot water—not too much. Let the beans cook until soft, but not until they fall to pieces, they must keep their form. Shake them occasionally, and as the water boils off, add more boiling water. When the beans are soft, drain them in a colander before adding them to the bouillon. Boil together for a while and add parsley.

Potato Pancakes
(Kartoffel Puffert)

This is a distinctively characteristic German dish. Take as many uncooked potatoes as there will be persons to serve; peel and grate them. Add a pinch of salt, 2 eggs (only the whites of eggs are absolutely necessary) and flour sufficient to make up a stiff dough. Place in a pan to the depth of a half-finger with either butter or beef drippings (the latter preferred) spread on both sides. Bake to a light yellow—not too brown.

Bread Dumplings
(Brod Klösse)

These are more nourishing than potatoes. A great deal of hard stale bread accumulates in every household, and it is a good way to utilize this waste rather than throw it out. Bread dumplings are good with any kind of thick gravy served with roast meats, and may be warmed over for a second or even third day. They may also be sliced like potatoes and fried. Take 1 loaf of stale Vienna bread—if four or five days old so much the better. Soak this in water and then squeeze out as much of it as possible. Add 2 eggs, 2 tablespoonfuls of shortening, 2 level tablespoonfuls of flour, a pinch of salt, and a little nutmeg. Mix all well together in a large bowl. Mould them in an oblong shape with a tablespoon and drop in salted boiling water. They are ready to serve after 5 minutes. A good plan is to boil one first as a trial, to see whether the proportions of salt and nutmeg are correct, and whether they are of the proper consistency. Do not cover them while boiling, as they would then get too soft; if boiled in an uncovered vessel they keep firm and well-shaped.

Mashed Dried Peas or Beans
(Erbsen und Bohnen Brei)

Soak 1 qt. of dried peas or beans over night; put them on in boiling water and let them boil 1 hour. Then pour off this water and add fresh boiling water, not too much. Let them cook a little dry, and stir the pot occasionally. After they have boiled for 2 or 3 hours, mash them through a colander, add thyme, marjoram, salt and a little butter. Serve on a platter with browned onions. Exceedingly nice with sauerkraut or boiled ham.

Hungarian Goulash

There are various ways of preparing "goulash," the famous Hungarian viand: some with tomatoes and some without.

Goulash is not unlike our Irish stew, and its distinctive flavor is due to the amount of paprika used. In making it without tomatoes, a pound of beef is cut into squares and stewed. Then a dash of paprika is added, two onions and two carrots cut into squares, and later more paprika. About half an hour before the meat is thoroughly cooked two potatoes and some celery stalks are added, with more paprika—the amount of this depending upon the taste. When the goulash is ready for serving, the vegetables should surround the meat on a platter.

The following recipe for making goulash with tomatoes has been procured from a celebrated Hungarian chef:

A pound of flank steak is cut into small cubes and a layer is placed over the bottom of a perfectly flat-bottomed kettle of good size; next a layer of sliced onions is added and so on until the kettle is as full as desired. Next add sufficient cold water to fill the kettle and to just cover the top layer of meat; then put the kettle over a steady, hot flame and let it come to a boil. About two teacupfuls of sliced or canned tomatoes are allowed to each quart of the onions and meat, and a dash of paprika; these tomatoes are now poured over the mixture, but not stirred in, as they gradually cook through the mass. The tomatoes are not added until the meat and onions have been brought to the boiling point.

Let these ingredients simmer or gently boil for two hours. In the meantime, have potatoes of uniform size and rather small, pared and ready. At the end of the two hours push the meat and onions aside—as the goulash is not to be stirred, unless it be absolutely necessary to prevent it from burning, and place the potatoes at one side. As soon as they are done, which will be in about half an hour, the goulash is ready, and a most appetizing dish it will be found to those who are fond of the flavor of onions.

(*Continued from page 62.*)

Barley Soup

"Three ozs. of pearl barley, 1 oz. butter, ¾ oz. of flour, yolks of two eggs, 1 tablespoonful of cream, 1 pt. white stock, 1 onion, salt, pepper, nutmeg, sugar. Melt the butter in an enameled pan, stir in the flour, and cook for a moment. Then add 1½ pints of cold water, the onion sliced, and the pearl barley well washed. Simmer gently until the barley is tender, it may take two or three hours. Rub through a sieve, season with salt, pepper, and a dash of nutmeg, add also a teaspoonful of granulated sugar, and the white stock. Return to the fire and boil up again. Thicken with the yolks of eggs beaten up with the cream, but the soup must not boil after these are added or it will curdle. This is a nice soup for an invalid.

Pulled Bread

"This is very nice with certain soups and fish, and may be kept like zweiback. Take French bread as soon as it is thoroughly baked and when cool to the hand remove the outside crust and pull the loaf into halves, each half into quarters and again into eighths. Put these strips in a pan in a slow oven and bake until a crisp light brown.

Croutons

"Cut some stale bread without crust into dice, and drop them into boiling hot butter. Shake until they become a golden brown, which they will do in about 1 minute and remove with a skimmer to brown paper and dry on the upper shelf of the open oven. These are good served with any sort of purée or bean soup. If you wish a fanciful touch, they may be cut into diamonds or circles."

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Miss Cassie Brunner, 58 Colgate Street, Cleveland, O.

Loss in weight	53 pounds
Loss in bust	7 inches
Loss in waist	7 inches
Loss in hips	13 inches

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"My dear," he said, one day, "that baker of yours is cheating you. He ought to give you seven of these rolls for twelve cents. I can get seven for that price, I am very positive."

So the Colonel set off for the baker's shop. On arriving, he pointed to a pile of rolls on the counter, and said, in his severest way:

"I want seven of those rolls for twelve cents."

"But,"—— said the girl in attendance.

"No 'buts' in the matter," retorted the Colonel. "If you don't give me seven I'll go elsewhere and get them."

"Well, sir, if you insist," said the girl, I'll——"

"I do insist," said the Colonel.

So the girl counted seven rolls into a paper bag and gave them to the Colonel, who went off home greatly elated with his success.

"Look what firmness can do," he said to his wife. "I got seven for twelve cents, just as I told you I could."

"Yes," said his wife, "but you have been cheated. These rolls are sold for a penny apiece."

CATCHING A SOLE.

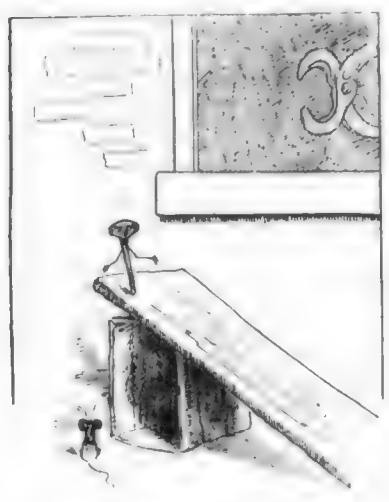
His Favorite Character.

Amateur theatricals, even the best of them are something of a bore to a disinterested spectator. The late Col. Thomas Ochiltree gave voice to the prevalent opinion on that subject once when he was forced to sit through an amateur performance of "Romeo and Juliet."

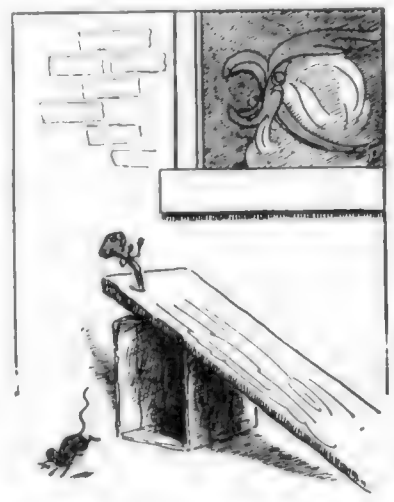
At the close of the play the hostess asked him to tell which one of the performers he liked the best. Finally the Colonel said:

"Well, madam, if you *will* have a reply, I liked the prompter the best, because I heard the most of him and saw the least of him."

Q. What made the cake-walk?
A. Seeing the biscuit-box.



THE NAIL IN THE BOARD: "I'm about'to change my quarters, mousie. Here's somebody with a pair of pincers coming to pull me out of this plank."



THE BIRD AT THE WINDOW: "Who are you calling a pair of pincers, young fellow? Don't you know a cockatoo when you see one?"

The Truth Triumphant.

Johnson (who has seen Samson pick up a penny): "Here, that's mine."

Samson: "Why, has yours got a hole in it?"

Johnson: "Yes!"

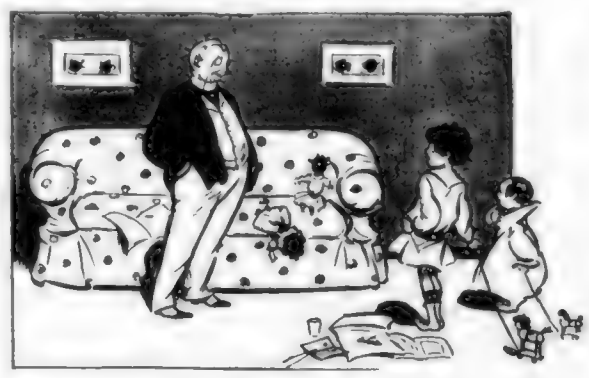
Samson (triumphantly): "Well, this hasn't." (Walks off chuckling.)

The Way to Catch a Friend.

Offer someone a box of matches, saying: "Here's a curious thing you probably did not know before. If you light a match and blow it out *immediately* you can strike it again."

Your friend, accepting your word, will try, but, of course, the match will not relight. Make him try again and again till at last he gives it up in disgust, saying that he is convinced it will not light again.

You then say in a tone of surprise: "Light again! of course not. I said you can *strike* it again, not *light* it."



"What have you done with those beautiful paints I gave you, Bob?"

"Well, I've eaten most of them, uncle; all except the red one, and I've given that to Joe because it was so bitter."

A Weakly Week.

James: "Do you know why Sunday is the strongest day in the week?"

Jones: "No. Why?"

James: "Because all the others are week days."

The Color Line.

Governor Hogg, the genial Texan, was entertained at dinner by a friend when in New York recently. Dessert time arrived and the Governor was asked if there was not some favorite dish he preferred. He declared in favor of a certain pie, as he called it, made in layers, like a cake.

"It's called a Washington pie," explained the Governor.

The waiter searched the kitchen in vain and finally brought a chocolate cake.

"Oh, that's not it," protested the Southerner. "I said Washington pie, but I mean George, not Booker."

POLICEMAN: "Now, then, why don't you stop when I tell yer? Didn't you see me put up my hand?"

CABBY: "Well, I *did* notice it came over a bit dark-like."

A Good One.

Some years ago, when in the South, Mark Twain asserts that he met an old colored man who claimed to have known George Washington.

"I asked him," relates the humorist, "if he was in the boat when George Washington crossed the Delaware, and he instantly replied:

"'Lor', massa, I steered dat boat.'

"Well," said I, "do you remember when George took the hack at the cherry tree?"

"He looked worried for a minute, and then with a beaming smile said:

"'Why, suah, massa; I dun drove dat hack maself!"

Up-to-Date.

Time was, not very long ago,
When Mabel's walking skirt
Trailed half-a-yard behind to show
How well she swept the dirt.
But "short and sweet" are in again;
No more the grievance rankles,
For Mabel's now curtailed her train,
And shows her dainty ankles.
But Mabel has a thrifty mind;
To supplement her charms,
The frills that once she wore behind
She fastens on her arms.
Her sleeves are made in open bags,
Like trousers in the Navy;
No more she sweeps the streets but drags
Her sleeve across the gravy. —*Punch.*

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Editorial Notes

This enlarged April number is marked by augmented fashion features, additional special articles of a utilitarian character, and several absolutely new departures. Among the latter may be mentioned a humorous page, and the beginning of a series of housekeeping articles entitled "Sylvia's Dilemmas," charmingly illustrated. The next number, which will be our Easter book, will also be an enlarged edition, responding to the demands of advertisers for increased space and affording readers the amplest opportunity to secure a forecast of all that is new and *chic* in fashion and the home, here and abroad.

And, by way of prophecy, let me submit an advance note of a coming mode in the "Wilhelmina Bonnet," a dainty little design for children which we expect to feature in our forthcoming Easter number. In general characteristics, this little sunbonnet affair is admirably adapted to accompany the Dutch styles of gowns so prevalent for children. It is made all in one piece, like a hood, and has a gathered skirt or curtain and also a straight tucked piece added on and turned back from the face. Any one desiring to secure this pattern in advance of its regular issue in the May book may do so by sending 50 cents to this office. Although this fashion has not been adapted for grown-ups, except as cotillon favors, there can be no doubt that, in due time, for Summer wear at the seashore and mountain resorts, and for golfing and boating, it will come into decided prominence, as it is extremely becoming.

The instantaneous success of our plan for furnishing pencil sketches of costumes to suit the tastes or desires of individuals, on the receipt of 50 cents, is an evidence that women like to have something personally distinctive in their attire. We shall continue to furnish these sketches upon demand, for we believe it to be one of the best and most original ideas that has ever been promulgated in the fashion world—both practical and beneficial. We desire, however, to emphasize the necessity for being explicit. Many women send their measurements and a sample of the material, but that is not enough. They must state for what purpose the costume is intended and whether they desire a skirt and waist, jacket and skirt, or a shirtwaist suit.

Moreover, we desire to explain that after the sketch has been approved and the recipient decides to order the pinned paper pattern from us, our usual prices for these patterns will hold good—$1.50 each for a waist or skirt, $2.50 for the entire costume and 50 cents extra if cut to special measure. We desire to make this perfectly plain, so that there will be no misunderstanding when ordering.

Half-hours spent with the newest books are never wasted, and the readers of PICTORIAL REVIEW will find the following suggestions to be timely:

THE MARATHON MYSTERY.

In forsaking the field of the historical novel for that of the detective story, Burton Egbert Stevenson has simply followed the trend of popular taste, but he has carried his public with him. He tells a good story with plenty of color and action in it, and the element of suspense that is the pivot on which a good detective story hangs is not lacking. There is no writer before the American public to-day who has a better outlook for the future, or whose progress upward has advanced more steadily. Published by Henry Holt & Co.

BACCARAT.

A book which contributes nothing to the betterment of the world may still contain a story worth the telling, but it is questionable whether Frank Danby's latest offering to current literature, entitled "Baccarat," has any such excuse for being. It is well known in England that Frank Danby, the author of "Pigs in Clover," which appeared last year, is a woman, but the consensus of opinion is that she might be exploiting her ability to far better advantage than she has done in writing such unwholesome books. Published by J. B. Lippincott & Co.

THE FOLLY OF OTHERS.

A dainty little volume of nine short stories from the pen of Neith Boyce, the author of "The Forerunner." There is a delicate and most attractive quality to these delineations of character. Published by Fox, Duffield & Co.

DOUBLE HARNESS.

This delightful story by Anthony Hope is told with all the sustained charm of which that author is past master, and with which the world of readers has become familiar. To this end he contributes all of the properties of the accomplished raconteur—sparkling dialogue, dramatic construction, and unflagging plot interest. "Double Harness" contains all of these elements, in addition to an exceptional love story. Published by McClure, Phillips & Co.

THE SILENT PLACES.

There is a charm about the novels of Stewart Edward White which lingers like the intangible fragrance of a wild flower. With the merest thread of a story to hold one, he carries his readers on and on with him far up into the remote regions of snow and ice until one can almost feel the intense cold, it pervades the pages so intrusively. The pathos of the faithful Indian woman ever struggling northward after the man she loves makes a memorable picture. Published by McClure, Phillips & Co.

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HENRY C. BRADFORD, M. D.,
Department 118
UNITED STATES MEDICAL DISPENSARY,
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GUARANTEE.—All of the plants will be large, healthy and well-rooted, and will bloom the coming season. We guarantee them to be exactly as described, to arrive in perfect condition, and to give entire satisfaction or your money cheerfully refunded.

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No. 1. New, Hardy, "Climbing Clotilde Soupert." In a single season small plants will grow 15 to 25 feet, producing cluster after cluster of the finest formed flowers. They are distinct, large, round, full and double, with beautifully imbricated petals, and deliciously sweet. The color effect is magnificent—ivory white shading toward the centre to a silvery-rose. This variety will take its place among the great Roses, such as Crimson Rambler, etc.

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No. 3. "Champion of the World." From early Summer until frost it can be depended upon to produce flowers in abundance; color, rich glossy pink, delightfully fragrant.

No. 4. "Clothilde Soupert." Its greatest value lies in its compact, vigorous habit, and wonderful profusion of bloom, even the smallest plants being literally covered with flowers.

No. 5. "Duchess de Brabant." Duchess de Brabant unites in a pronounced degree the highest attributes of a garden rose. It is vigorous, never fails to produce flowers, healthy, rarely diseased in any way, large, full blossoms, beautiful in bud or open flower, a beautiful shade of soft rosy flesh, deepening to warm pink and bright rose. Delightfully fragrant.

No. 6. "Isabella Sprunt." A bright canary yellow, large, beautiful buds, suitable for cut flowers. It is no doubt the freest bloomer of all yellow Roses.

No. 7. "Maman Cochet." One of the most beautiful Tea Roses that has been introduced in years. The growth is vigorous, with rich, healthy foliage and extra large flowers on long, stout stems, very double and simply exquisite when in bud or half blown.

No. 8. "The Bride." Undoubtedly the finest white ever-blooming Rose ever offered. The buds are very large and of exquisite form; the petals are of fine texture and substance, and the full flower is very double, measuring 3½ to 4 inches in diameter.

No. 9. "The Meteor." A velvety-red ever-bloomer of the deepest glowing crimson. Flowers of medium size, very double and slightly recurving. It has no tinge of violet or purple to mar its beauty. It is a vigorous, bushy grower, with healthy, bright foliage of the deepest green.

No. 10. "White Maman Cochet." Identical with its parent, Maman Cochet, the queen of all pink garden Roses, except in color of flower, which is snow-white, sometimes faintly tinged with the faintest suggestion of a pale blush.

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This illustration shows the beauty and luxuriousness of the "Climbing Clotilde Soupert."

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One "Mrs. Lawson," as described below, one snow White, one rich Scarlet, one deep Red, one bright clear Pink, one beautiful Striped, one delicate Light Pink, one Ivory White, one Creamy White, one brilliant Crimson Scarlet.

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